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# PRACTICAL RHETORIC

BY

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## PREFACE.

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HERBERT SPENCER, in his "Essay on the Philosophy of Style," observes that the maxims contained in works on composition and rhetoric are presented in an unorganized form, and proceeds to systemize the scattered precepts under one leading principle, economy. But economy, while accounting for a large number of rhetorical phenomena, fails to explain many procedures. This treatise attempts an answer to the question, Is further generalization possible? by deriving all rhetorical law from that principle of beauty known as harmony, or adaptation,—a principle which includes economy, as well as order, unity in variety, and proportion. It is believed that, if the learner at the outset can be made to comprehend this principle in its multitudinous lines of control, the explanation, through it, of the laws of literary diction and style, will acquire a novel and delightful simplicity. During his twenty years' experience as a teacher of English Composition in the Rhetorical Department at Columbia College, the author has always found that an understanding of reasons, of the wherefore of the rule, inspires the pupil with interest, and sharpens the receptive and the retentive faculties. What is memorized as a desultory precept is generally left in the class room for exclusive application there; but what is apprehended as the expression of a universal and necessary law is made a part of the student's daily thought and practice. When the learner comes to realize that the primal principle of harmony satisfactorily accounts for the rhetorical laws that are unfolded in the successive lessons, he is on the watch, with the opening of each new topic, for a new application of his governing principle; and thus is kept on tension his interest in the philosophical development of the subject to the very last page.

Throughout the instruction that follows, it is sought to treat the pupil as an intelligent creator of literature: hence, while the subject is introduced by a discussion of the great æsthetic truths that

underlie rhetorical art, this is not done merely for his entertainment or culture, but in order to explain principles that are subsequently considered, and so contribute directly to the purpose of the book. Impromptu theme writing by illiterate pupils, coupled with perfunctory criticism by ill-prepared tutors, can result only in the crystallization of vicious habits, and hence is discouraged. Pupils are required to construct paragraphs on subjects suggested by each lesson in this volume, but always on the presumption that such compositions are to be carefully criticised, as to their English, by a competent teacher, in the presence of the class. Exercises also follow the several lessons, affording the student abundant illustrations of principles and of the faults that violate them. Thus he acquires skill in criticism, as well as in creation; and as he masters the rules governing the selection of words, their arrangement in sentences, and the collocation of sentences in the paragraph, he is encouraged to construct more frequently, until the growing desire to create finds scope for its activity in the preparation of daily themes.

The process of invention, which furnishes the thoughts to be clothed in words, and which constitutes the most difficult, if not the chief, branch of the art, is the first practical subject considered. The young composer is shown how to analyze his subject, and to amplify the thoughts successively suggested into a well-connected whole. The different parts of a theme are then taken up in turn; and the several processes of composition — description, narration, argumentation, and exposition — are fully considered. The inventor is next introduced to a study of the media of discourse, — words, sentences, and paragraphs. These he is taught to wield under the laws of style. As rhetorical figures enhance the clearness, energy, and beauty of expression, they are discussed logically after style proper; and then follow lessons on the functions and technic of each great prose form. Poetry and its varieties, together with versification, are treated briefly in the concluding Part VI. The lessons are so arranged that the whole course, including the outside constructive work, may be satisfactorily completed in a single school year.

The book will be found clear, simple, and philosophical in its treatment, original in its departure from a set traditional system, profusely illustrated with examples, comprehensive, complete, and full of life and interest. As a guide to those who may incline to independ-

ent research, references to standard monographs are inserted after the several lessons, thus indicating an attractive course of collateral reading, and stimulating teacher and pupil to explore the fields of higher rhetoric. An invaluable aid to such as desire to speak with propriety and elegance will be found in Lessons XXI. and XXII., on common misusages. Suggestive questions are supplied at the end of each lesson for the use of the instructor, as well as for the convenience of the pupil in testing his knowledge.

The author confidently recommends this volume to his fellow-teachers in the belief that the method herein followed will be found by those who may make trial of it, as he has found it, in every way adequate to awaken enthusiasm for the study, to perfect literary judgment, and to equip substantially for the various fields of authorship.





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## INTRODUCTION.

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**Rhetoric is the Art of Expressing Thought effectively in Words.** Its study implies an investigation of the principles that underlie the accepted rules of cultured speaking and writing, together with the application of those rules in practical discourse. In other words, it makes known the secrets of literary effect, and teaches us so to present our thoughts as to influence in any desired manner the intellects, the feelings, and the actions of our fellow-men.

**The Search for the Why.** — We shall have greater respect for the rules of rhetoric if we understand the principles from which they are derived, and realize that they are not arbitrary and unrelated laws. We shall also find the study of rhetoric, when pursued as a search for reasons, to possess absorbing interest ; and we shall learn to take pleasure in the effort to express our thoughts to the best advantage through the medium of written essays.

**Practice and Formal Study.** — But it is to be remembered that neither practice in composition writing alone, nor the memorizing of rhetorical rules alone, will equip us for authorship. It is *practice controlled by law* that makes perfect here.

**Rhetorical Laws, whence Derived.** — As has been indicated, rhetoric presents for our study and observance a great body of laws. These laws are not the arbitrary

inventions of a single mind, nor the expression of the ideas of a single nation or epoch; they have been induced from a study of man's greatest literary efforts. Striking passages have been analyzed; the peculiarities which render them pathetic, sublime, beautiful, or otherwise effective, have been investigated; and thus rules have been formed, by which the critic is enabled to judge of other pieces of literature, and the writer is shown how to express his thoughts in such a way as to produce similar impressions.

Aristotle, who was the first to lay down rules for unity of action in dramatic and epic poetry, did not arrive at them by guesswork, but by close observation of Sophocles and Homer. Perceiving that these writers, by confining themselves in each of their respective works to one action complete in itself, and limited in place and period, awakened deeper interest in their readers than those who combined unconnected facts, he generalized the important principle, that, in the drama and the epic poem, unity is essential to success. All the rules of the rhetorician have been induced in a similar manner, and are thus based at once on experience and nature.

**Rhetorical Laws spontaneously Apprehended.** — Nature spontaneously interprets and applies law. The genius of the ancient tragedians instinctively apprehended the great principles of dramatic art, and unconsciously constructed plays in obedience to them. Thus innate power created under an eternal law, making that law, through the created works, obvious to the critic, and enabling him to point out to future generations the possible paths to success. Great epic poems and great plays were composed before the principles of their construction were discovered and written out in a form admitting of study. Men talked correctly, and reasoned consistently, centuries before there was a book on grammar or logic; but, when a vast amount



of literary material accumulated, inquiry was made into principles. So the art of rhetoric simply formulates the rules which polished writing has developed through ages of progress.

We are not here to lose sight of the fact that the maxims of the books, as thus drawn from the works of successful writers, are based on psychological truths, laws of human nature, which account for the effects of such works. He who instinctively apprehends the conditioning principles, or by study has made himself familiar with them, is in a measure superior to the critic's precepts. The rules of rhetoric are authoritative, not because they have governed a few great writers, but by reason of their conformity to these immutable principles,—principles that are true for all peoples and for all ages. The principles are inflexible; the rules, as will be shown, are to a certain degree elastic.

**Rhetorical Art a Second Nature.** — The laws of rhetoric are nature's laws, and hence do not hamper the free utterance of thought, fettering talent, and making stiff and artificial composers. A writer cannot hope to attain perfection in his art without paying due attention to its rules. But it is not necessary that while at work he should keep these rules constantly before him. The principles of his art should be so familiar to his mind as, without consciousness on his part, to control its action. He thus intuitively avoids what is wrong; while there is nothing to prevent his sentences from being as easy, natural, and unconstrained as those of the loosest and most ignorant scribbler.

“Art,” says Vinet (ve-nā’), “is not a perpetual constraint for the mind, but aims at teaching us, by means of some discipline, *easily to do well*, what before we did ill easily; and just as the moral law, gradually identified with our souls by means of religion, ends by assuming within us all the grace and power of an instinct, so the artist ends by obeying art as a second nature, and even becomes

more natural in observing its rules than one could ever be in neglecting them." Mozart aptly touches this point: "If you think *how* you are to write you will never write anything worth listening to."

**Rules as Servants, not as Tyrants.** — Regard rhetorical rules as your servants, not as your tyrants, and find in them your opportunity. To be a successful writer, you must know and habitually observe them.

**How far is Good Writing Learnable.** — The question is often asked, How far is ability to write well dependent on instruction and sincere persistent effort on the part of the student? Are a few only here to the manner born, or may the literary quality be acquired by persons of ordinary intelligence? The answer in brief is as follows: Composition in some instances may be a gift; but in the great majority of cases it is training that makes the author. In the famous eulogy on Shakespeare, Ben Jonson accords such training its proper credit: —

"Yet must I not give nature all; thy *art*,  
My gentle Shakespeare, must enjoy a part.

. . . . .  
For a good poet's made as well as born,  
And such wert thou."

Composition is an art which may certainly be taught. Men, as a rule, are not born great composers, any more than they are born skillful carpenters or expert riflemen. Proficiency is the result of study and practice. Without such training, the outfit at birth counts for little. So-called heaven-born genius, unsupported by judicious culture and faithful toil, fails disastrously. Mediocre talent, seconded by industry and will power, accomplishes vastly more. Untrained natural endowment cannot replace instruction; nor, on the contrary, can instruction develop germs of genius that do not exist. It cannot create great masters of style; but it unquestionably will perfect the student in the useful and necessary principles of expression to which the best writers conform. It must render him simple and unaffected in his diction, clear and harmonious in his style, and, above all, correct. It will, moreover, tend to bring out and shape any individuality he may chance

to possess (all masterly styles are marked by individuality); and this is the only incommunicable feature.

Subtle qualities, however, may be borrowed through companionship with great authors, whose individuality is not appropriable. The fundamental principles of good writing, being comparatively few and easy of comprehension, may be readily acquired by the young learner; and the honest determination to understand and be guided by them must in the end bring results. Any human being who can be taught to talk, can be taught to write. Every good piece of literature is, to a certain extent, the outcome of such teaching, and therefore is a product of art. Moreover, every intelligent person can, in the course of his life, create at least one good piece of literature; but he must first learn the way to do it. "The talent of success," wrote Longfellow in "Hyperion," "is nothing more than *doing what you can do well, and doing well whatever you do.*"

**Practice in Criticism.**—The primary object of this book is to train writers who shall know how to do their work well; its secondary aim is to equip critics. The student must learn to form literary judgments, to value correctly, as well as to produce, creditable literary work. If he be inspired with a true sense of the importance of rhetorical study, he will desire from the outset, not only to write, but also to judge. Exercises in criticism, as well as in constructive work, are therefore introduced at appropriate intervals through the text. Specimens of style are also presented for examination; and the pupil is recommended, as he advances, to write with increasing frequency, under the influence, but not in imitation, of these models.

**Critic and Creator.**—To a certain degree, creative activity implies critical activity. The literary artist, possessed of a legacy of true and living ideas, sits down to produce under their inspiration. A man may be a critic and not a creator; but an accomplished creator in any line of art must needs be a critic.

**The Function of Criticism.** — Criticism (from the Greek verb κρίνω, "I judge") is not fault-finding, as implied in the every-day use of the word, but honest *judging*. It is the business of the critic to employ the rules of good writing as a standard, and by a judicious comparison with them to determine what is beautiful and what is faulty in any given literary production. He must look at the sentiments expressed, and judge of their correctness and consistency; he must view the performance as a whole, and see whether it clearly and properly embodies the ideas intended to be conveyed; he must examine whether there is sufficient variety in the style, must note its beauties, and show, if it is susceptible of improvement, in what that improvement should consist; he must see whether the principles of syntax or rhetoric are violated, and, finally, must extend his scrutiny even to the individual words employed. And all this must be done without allowing prejudice to bias his decisions, or the desire of displaying his own knowledge to lead him from the legitimate pursuit of his subject.

The critic must be guided by feeling, as well as rules. He should not, on account of minor imperfections, condemn as a whole a performance which evinces in its author deep and correct feeling, or possesses other merits equally important. He should carefully draw a distinction between what is good and what is bad, giving full credit for the one, and showing how to correct the other. His criticisms should not be confined to little faults and errors which no writer, however careful, has been able entirely to avoid. A true critic will rather dwell on excellences than on imperfections; will seek to discover the concealed beauties of a writer, and communicate to mankind such things as are worthy of their observation. Matthew Arnold defines criticism to be "a disinterested endeavor to learn and propagate the *best* that is known and thought in the world."

**Advantages of Rhetorical Study.** — It is plain, then,



that from the study of rhetoric and belles-lettres (*bel-letr'*)<sup>1</sup> two great advantages result : first, it teaches us how, by observing the rules of criticism as the exponents of psychological principles, to express our thoughts so as to produce any desired effect ; and, secondly, it empowers us to discern faults and merits in the uttered or written expressions of others.

**The Labor Involved, a Pleasure.** — These two advantages are surely a sufficient compensation for the labor involved in pursuing a rhetorical course. Nor, it must be remembered, is this labor great. The questions that arise exercise the reason without fatiguing it ; they lead to inquiries, acute but not painful, profound but neither dry nor complicated ; they exhibit that degree of difficulty which, merely by exciting the mind to action, affords positive pleasure.

**Independence the Reward.** — By a trifling expenditure of time and attention, we are thus enabled to judge literary productions for ourselves, to weigh them in the balance of taste and criticism, and to form our opinions independently of others. We are not obliged to give or withhold our admiration as the world or the professional critic may decide.

**A Means of Entertainment.** — And this independence is not the only advantage gained. Rhetorical studies furnish a never-failing means of entertainment for our leisure hours. Thorough acquaintance with the princi-

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<sup>1</sup> Belles-lettres, a general term for polite or elegant literature, including poetry and other imaginative composition, philology and rhetoric proper, taste, criticism, and beauty. These refining studies are also known as the Humanities. Universities now confer the degree of L.H.D. (*Litterarum Humaniorum Doctor*), Doctor of the more Humane Letters, or the Humanities.

ples of an art doubles the pleasure we receive from it ; and one whose taste has been cultivated by study of the philosophy of criticism, will find on almost every page beauties which the untrained reader overlooks. A love for the standard masterpieces of literature is thus awakened ; and he who has once acquired such a relish is in little danger of ever becoming a burden to himself.

**A Discipline for the Understanding.** — These studies, however, do more than entertain and please ; they exercise the logical or reasoning faculty. To apply the principles of sound criticism to composition, to examine what is beautiful and to realize why it is so, to distinguish between affected and genuine ornaments, can hardly fail to improve us in the most valuable department of philosophy, — the philosophy of human nature. Such examinations teach us self-knowledge. They necessarily lead us to reflect on the operations of the judgment, the imagination, and the emotions, and familiarize us with the most refined feelings that ennoble our race.

**Effect on Human Happiness.** — Beauty, grandeur, and pathos — all that can soothe the mind, gratify the imagination, or move the affections — belong to the province of these æsthetic<sup>1</sup> studies, and give rise to feelings which constitute a most important element in happiness. The indulgence of such æsthetic feelings brightens and elevates life. On the other hand, mere absence of beauty, or the

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<sup>1</sup> *Æsthetic*, from a Greek word signifying “perceptible by the senses,” is now limited in meaning to perceptions and sensations connected with beauty. An æsthetic person is one who can perceive and loves the beautiful. *Æsthetic* pleasure results from the perception of beauty in nature, art, or literature, in the human intellect, or in character. Ugliness, the opposite of beauty, gives rise to æsthetic pain.

presence of what is æsthetically ugly, tends to make men depressed and miserable, especially such men as have been deprived, through misfortune, of the power to surround themselves with æsthetic influences.

**Relation between Æsthetic Culture and Moral Development.**—Taste culture has in all ages been regarded as a powerful incentive to virtue; and some have gone so far as to maintain that no man can be truly moral unless he is sensitive to beauty. "He who cannot see the beautiful side," wrote the essayist Joubert, "is a bad friend and a bad lover, for he cannot lift his soul as high as goodness;" and Ruskin teaches in "Modern Painters," that art presupposes a high moral state. Experience proves that æsthetic culture increases and broadens the general receptivity, and so renders men more susceptible to moral, as well as all other impressions. By occupying the attention to the exclusion of evil propensities, æsthetic avocations also safely employ the mind.

History shows us, that, as in the case of the ancient Greeks and Romans and of the French nation in the time of Louis XIV. and Louis XV., æsthetic refinement may be coexistent with great moral depravity; but its general tendency among Christian nations has undoubtedly been to sensitize the conscience and elevate the whole moral nature.

**Relative Value of Rhetoric.**—As a means, then, of enabling us to communicate our thoughts to the best advantage, of estimating correctly the productions of others, of furnishing us with pure and attractive entertainment, and of refining our moral natures, the importance of rhetorical study can hardly be overestimated. Relatively, it possesses a value superior to that of any other branch in the school or college curriculum.

## QUESTIONS.

Define Rhetoric. What two things does its study imply? What do you think Herbert Spencer means by saying, in regard to rhetorical rules, that "conviction will be greatly strengthened when we understand the why"? What besides conviction will result from a search for reasons? Describe the practice that makes perfect.

How were the laws of rhetoric induced? By what process did Aristotle arrive at the law of unity? Explain the spontaneous apprehension of law by ancient literary creators. Is it generally true that the practical precedes the theoretical? How was it in the case of grammar? Suggest an advantage of studying rules. How are they to be utilized? Illustrate by stating Vinet's definition of art; Mozart's apothegm.

How far is good writing learnable? State precisely what instruction can accomplish. Why is every good book a product of art? State the twofold object of this book. Explain the relation existing between critic and creator. Define criticism. What is its function? How does Matthew Arnold characterize it in his essay, "The Function of Criticism at the Present Time"?

Mention the two great advantages resulting from the study of rhetoric and belles-lettres. What is meant by belles-lettres? By the humanities? May their pursuit be made a labor of love? How and why? How is independence secured? Entertainment furnished? The understanding exercised? Happiness enhanced? What is the meaning of the word *æsthetic*? Define æsthetic pleasure. Discuss the relation existing between æsthetic culture and moral development. State your opinion of the relative value of rhetorical study. How does it seem to you to compare in importance with other branches? Give reasons for your answer.



# PART I.

## THE ÆSTHETIC BASIS OF RHETORICAL PRINCIPLES.

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### LESSON I.

#### RHETORIC AND THE NOMOTHETICAL SCIENCES.—TASTE, THE ÆSTHETIC FACULTY.

Taste, if it mean anything but a paltry connoisseurship, must mean a general susceptibility to truth and nobleness; a sense to discern, and a heart to love and reverence, all beauty.—CARLYLE.

**Sciences Subsidiary to Rhetoric.**—Rhetoric, as has been shown, teaches us how to express *to the best advantage* whatever we are desirous of communicating to our fellow-men. In so doing it assumes an acquaintance on our part with certain great fundamental sciences. These are: grammar, which enforces correctness, that is, conformity to the usage of whatever language we may choose to employ; logic, which determines the laws of intellect, distinguishing between true and false reasoning; ethics, the science of morals, which prescribes the rules of right conduct; and æsthetics, the science of beauty.

To write rhetorically, we must first be correct in our use of constructions, logical or consistent in our reasoning, moral in our purpose, and harmonious in our selection, and method of presentation, of material. The true province of rhetoric is to put into the most effective shape the forms of thought as furnished in their perfection by the several sciences enumerated above, in order to bring men who think and feel and will for themselves, to think and feel and will

with the speaker or writer. Hence the proper study of our subject implies the simultaneous study of each of these nomothetical, or *law-giving* sciences, which bear to rhetoric very much the same relation as the arts of the mason and the carpenter sustain to that of the architect.

With the general rules of grammar, the learner is supposed to be thoroughly familiar. Logic prepares him especially for argumentation; ethics, for every rhetorical procedure, inasmuch as discourse involves a morally related mind communicating and mind addressed. The moral law, the law of our being, which the science of ethics unfolds, explains our obligations to our neighbors, and theirs to us. *Æsthetics*, the more distinctively law-giving science, will be treated forthwith, so far as its great underlying truths explain the secondary principles of rhetoric.

**Æsthetics is the Science of the Beautiful.** Its province is to give a full account of what is known as beauty; of taste, the faculty which perceives and enjoys the beautiful; and of imagination, the faculty which embodies it in original forms. From the fundamental truths of beauty have sprung the great laws of literary style. An æsthetic idea runs through all the teachings of rhetoric, which can be perfectly understood and felt only by reference to an æsthetic source.

We have seen that the laws of rhetoric were induced from a critical study of many masterpieces, — literary works which elicited universal admiration, and which had been constructed intuitively in accordance with great psychological principles. The fact that men admired these works implies the existence in the human mind of a faculty capable of appreciating the beautiful. Such a faculty exists. Its action extends to all the creations of nature and art. We know it by the name of Taste.

**Taste.** — The word *taste* is derived from a root (*tag*) meaning “to touch with the fingers.” It was used second-

arily to explain the touch of the special nerves of the tongue, and finally to designate the action of the mind itself in touching or feeling the beauty of things. It thus describes the æsthetic faculty, the power of discerning beauty, and of deriving pleasure both from the act itself and from the qualities perceived. Through the sense residing in the tongue, the mind is enabled to distinguish the flavors of soluble substances ; so, by the action of the æsthetic sense in transferring to it sensations of beauty, it communicates with beautiful forms created by other minds. But the amount of pleasure obtained will depend on whether we take the same view of nature, or of character, or of whatever may be represented, as the creating artist or author.

Of many portraits of Ophelia, for instance, only one satisfies our conception of what expression the face should body forth. This our taste approves and enjoys. Our mental vision coincides with that of the man who painted this one particular picture. We virtually declare an agreement between his representation and our own ideal. This proves that an act of judgment is involved in æsthetic perception.

**The Elements of Taste** are thus æsthetic sensibility and artistic judgment. Man is instinctively sensitive to impressions of the beautiful ; but an exertion of judgment is always necessary to inform him whether what makes the impression is truly beautiful or not. The mind may, or may not, be conscious of the train of reasoning by which it arrives at its conclusions ; yet there must be such reasoning before taste can perform its full function.

In reading a novel like "Nicholas Nickleby," much of our pleasure arises from the story's being interestingly conducted, in spite of diverting incidents that have little connection with the main

action; from the masterly delineation of the characters, their fidelity to nature, and the spirit with which they are maintained to the end; and, finally, from the moral purpose of the author, which had in view the reform of abuses in the Yorkshire schools. Without the guidance of judgment, taste could form no opinion of the story, would be at a loss to know whether it conforms to the accepted laws of narration, and would therefore fail to receive pleasure from its perusal.

**Correctness and Delicacy of Taste.** — Many who are abundantly susceptible to emotions of beauty, are lacking in discrimination. A correct taste implies a sound understanding. It judges by the standard of good sense, is never imposed on by what is counterfeit, and duly estimates and enjoys the merits it meets with in literary works.

Again, many who have strong sensibility are deficient in delicacy. They are deeply impressed by such beauties as they perceive, but perceive only what is coarse and conspicuous. The man of delicate taste, on the other hand, has not only strength of feeling, but also a quick and nice perception. He sees distinctions and differences that are lost on others; neither the most concealed beauties nor the minutest blemishes escape him.

Instances exist of remarkable delicacy in the external sense of taste. By careful training, coupled with the habit of avoiding all articles of food that irritate the gustatory nerves, tea and wine tasters are enabled to detect the slightest differences among the infinite variety of flavors they encounter in the practice of their profession. Tea tasters have become so expert as to distinguish the particular kinds of tea composing a mixed infusion. A man of fine literary taste will, in like manner, not only appreciate the general beauties and imperfections of an author, but will discover the peculiarities of style that distinguish him from all other authors. Such a man, having critically separated the method and genius of Beaumont from those of Fletcher, will easily recognize the moral



earnestness and unassuming beauty of the greater poet in the dramas that bear the twin names. Having formed an ideal of Bacon's mind and style, he will never be convinced that the philosopher wrote the Shakespearean plays.

**Taste Universal.**—All men have some taste, and what we style absence of taste is often rather an absence of material on which to exercise it. Even in children the faculty manifests itself at an early age in a fondness for regular bodies, an admiration for gaudy toys, a pleasure in loud or monotonous sounds. The ignorant and unrefined are delighted with masses of bright color, boisterous songs, sensational novels; such are to them correct representations of art and of human life. The very savage, by his ornaments, his rude carvings, and his florid eloquence, shows that, along with reason and speech, he has been gifted with the power of appreciating what, from his standpoint, constitutes beauty.

**The Differences Observable in Taste** are partly natural, and partly due to education. The faculty may be by birth refined or coarse; but with education it changes for better or worse. An elegant taste may be acquired by attentive companionship with what is unexceptionable in literature and art,—acquaintance with the best things. Such companionship implies the formation of higher and more refined standards as we advance, until the power of perception becomes exquisite and the judgment unerring. The child whose taste delighted in the puppets of Punch and Judy may be educated so as to enjoy at fourteen simple pieces of statuary, and at twenty-one to experience intellectual gratification in contemplating the master works of the Louvre.

So in literature. As we become educated, we find

ourselves capable of appreciating greater and deeper authors, and we realize, that, the more we know, the more we can find to enjoy in a writer like Shakespeare. Good taste has been defined as "the product of progressing fineness in the nerves, educated attention, a noble emotional constitution (taste is to this extent *inborn*), and increasing intellectuality." As such, it is obviously an elevating power in human life; it renders singularly graceful the action of every other faculty of the mind, while its principles are undeniably the guiding principles in the art of effective discourse.

**Perversion of Taste.**—A taste naturally correct may be perverted by contact with what is vicious. The inconsistencies of the faculty, the wrong conclusions at which it often arrives, have even given rise to a suspicion that it is merely arbitrary; that it is not grounded on invariable principles, is ascertainable by no standard, and is dependent entirely on the changing fancy of the hour.

History affords numerous illustrations of corrupted taste. How completely opposite, for instance, is the literary taste of the present day to that which prevailed in the reign of Charles II.! Nothing was then in fashion but an affected brilliancy of wit. Shakespeare was considered a barbarian; the simple majesty of Milton was overlooked; eloquence gave place to bombast; and buffoonery pervaded literature.

Examples of false taste, as well as of irreconcilable differences in the conclusions of this faculty, meet us on every side; so that we naturally ask whether there is any standard of right and wrong. Are we justified in censuring those who prefer the chromolithographs of the saloon window to classic pictures, or empty rhyme to epic poetry?

**A Standard of Taste.**—When a given person condemns as æsthetically ugly what a second admires as beautiful, one must be right, the other wrong. A decision can be reached only by an appeal to some standard.

Now, whereas it is impossible to set up an absolute standard, a standard that never falls short of perfection, we may find one sufficiently trustworthy in the agreeing voice of the majority of cultured men. The conclusions of judges gifted by nature with acute sensibilities, and carefully educated in things æsthetic, must be accepted as authoritative. Failure to concur with this universal standard means defect in a given taste.

Suppose, by way of illustration, a certain reader should assert that the poetry of Scott is without beauty, that it is dull and lifeless, and in no respect superior to the rhymes of some third-rate verse maker of the time; we should certainly appeal to our standard, the concurrent opinions of the majority of educated men and women, to prove him in error.

The universality of taste and the consistency of its decisions, except when temporarily perverted, prove that it is far from arbitrary, is independent of individual fancies, and employs a practical criterion for determining their truth or falsehood. In every composition, what captivates the imagination, convinces the reason, or touches the heart, pleases all ages and all nations; hence the unanimous testimony which successive generations have borne to the merit of certain works of genius; hence the authority which such works have acquired as literary standards. Endurance is an incontrovertible test.

#### QUESTIONS.

State the objects of rhetorical teaching. Explain the relation existing between rhetoric and the so-called nomothetical sciences. Define æsthetics. Give the derivation of the word *taste*. What is taste? On what depends our enjoyment of the works of literature and art? Describe the two elements that have a share in the operations of taste. What does correctness of taste imply? Delicacy? Illustrate delicacy in the external sense of taste. In the mental sense.

Does it seem to you, that, in spite of minor variations in taste, there is on the whole a great body of agreement? How do you account for the differences observable in taste? In what does taste education consist? Define good taste; bad taste. Illustrate perverted taste.

Account for the saying, "Many men, many tastes." What does the term *standard* denote? What is the only safe standard that can be adopted in cases where taste differs? Say what you can of the universality of taste.

#### SUGGESTED EXERCISES.

Let a student state, or write impromptu, why he prefers certain pictures; certain books. Let him explain extemporaneously what he is doing to educate his taste. Call upon him to describe any cases of perverted taste he may know, or have read of. Have him illustrate the threefold operation of an act of taste,—perceiving, judging, and enjoying,—by showing what takes place when a faithful picture of a familiar landscape, or the photograph of a friend, is submitted for his inspection. Ask him to select from the objects about him those that would give pleasurable feelings to the majority of men, stating reasons for his selection.

[NOTE.—In these exercises, the instructor may indicate lines of treatment, and should carefully correct all errors on the part of the pupil. To test the extent and accuracy of his knowledge, the learner is advised, at the close of each lesson, to express in writing as much of its subject matter as he can recollect.]

#### BOOKS OF REFERENCE.

For further information on the subjects treated, instructor and pupil are referred to Shairp's "Culture and Religion," Ruskin's "Modern Painters," Begg's "The Development of Taste," Beatie's "The Minstrel."



## LESSON II.

## THE IMAGINATION.

My eyes make pictures when they're shut. — COLERIDGE.

Imagination is the faculty of conceiving things according to their actualities or possibilities, that is, as they are or may be; of conceiving them clearly; of seeing with the eyes closed, and hearing with the ears sealed, and vividly feeling, things which exist only through the will of the artist's genius, — not only of conceiving these, but of holding one's conceptions so well in mind as to express them, to copy them, in actual language or form. — EDMUND CLARENCE STEDMAN.

The life of the imagination is the discovery of truth. — RUSKIN.

**The Image-making Faculty.** — As taste perceives and enjoys beauty, so the imagination, under the guidance of taste, originates beautiful thought shapes, which, when expressed in color, form, or language, are capable of imparting the highest intellectual pleasure. Such pleasure is the end of all true art. The simplest action of this faculty is the reproduction of a remembered image. Whatever impresses the mind through the senses leaves behind it a representative in the memory. Every object that we have seen is represented by a memory image. It is with memory images that imagination deals. They remain stored in the mind's treasure-house, to be reproduced, when occasion arises, in the mental field. It is easy, when at a distance from home, to construct in your mind a picture of the street on which you live, or of the library in which you study; the fact that you can do so proves to you that you have an image-making faculty.

Imagination thus restores remembered sense objects. It can also construct images from the accounts of others;

and much of the pleasure we derive from a novel like "Lorna Doone" depends upon the action of this faculty in giving mental form to the picturesque scenes therein described.

**New Wholes.** — The imagination not only makes images of sense objects recovered from the memory, and of experiences reported by others ; its power is further exercised in recombining memory images into new and original wholes, — creations that nowhere exist. In this way an artist sometimes constructs from actual sketches, turning the pages of his portfolio in search of material for a picture, and selecting a tree here, a cascade there, a house from a third locality, a sky from a fourth, until the parts are complete. Or he may deal directly with mental representatives, selecting such as suit his purpose, and combining them, or detached parts of them, into consistent thought forms to be materialized on his canvas. Thus it will be seen that imagination does not create in the true sense, or make out of nothing. Its new wholes are merely unusual combinations of old pieces.

**Taste in the Workshop of the Imagination.** — In making such combinations, imagination acts under the direction of taste. The relation is that of creator and guide. From among the many forms of beauty assembled by the creative faculty, a selection must be made. Different combinations of the images selected then suggest themselves ; many are tried and rejected, one only is decided upon as the most beautiful. It is taste that selects the happiest forms and most impressive combinations. Imagination takes counsel of taste ; and taste, in turn, by the discipline involved in the study of these mental combinations, attains a high degree of perfection. The inborn

power of combining as others have never combined is genius. It is to be noted that the same feelings of æsthetic pleasure are excited by these beautiful mind creations as by actual objects and scenes.

By way of illustration, we may consider briefly what takes place in the composition of a great play. Imagination rarely accepts the labor of inventing the story. This is found at hand, and utilized, or rather *conquered*. The process of conquest is a process of *reconstruction*, the weaving of events into a unified series that keeps interest alive to the last. It involves also the portraiture of character. The dramatic artist may select a single trait (as Ben Jonson did with his "humours:" read "Every Man in his Humour"), and erect upon it a consistent complex character, after the manner of the comparative anatomist, who builds the perfect skeleton of an extinct mammal round one of its bones; or of an Agassiz, who constructs a fossil fish from a single scale. In the process of creating a play, or any other literary work, imagination is ready with a thousand suggestions and possibilities; taste chooses in each case the one thing that is best.

**Imagination and Fancy.** — The image-making faculty may not always put together memory forms to serve some deep purpose, or convey some mystic meaning. When it is exercised in an aimless or capricious manner to create fantastic or impossible, yet withal graceful and pleasing, forms, it is known as *fancy*.

In the view of Ruskin, fancy is without feeling, it takes no hold upon the affections; whereas imagination is always serious, deep, earnest. "There is something in the heart of everything, if we can reach it, that we shall not be inclined to laugh at." To Wordsworth, "the meanest flower that blows could give thoughts that do often lie too deep for tears." But it is the insight of the penetrative imagination alone that can read these thoughts. "If," wrote the great art critic in "Modern Painters," "passing to the edge of a sheet of snow on the Lower Alps, early in May, we find two or three little openings pierced in it, and through these emergent, a slender, pensive, fragile

flower, whose small dark purple-fringed bell hangs down and shudders over the icy cleft, as if partly wondering at its own recent grave, and partly dying of fatigue after its hard-won victory, we shall be moved by a totally different impression of loveliness from that which we receive among the dead ice and the idle clouds. There is now uttered to us a call for sympathy, now offered to us an image of moral purpose and achievement, which, however unconscious or senseless the creature may indeed be that so seems to call, cannot be heard without affection, nor contemplated without worship."

To return to the drama, imagination is responsible for the complex scenes and the faithfully delineated characters, even for the costumes which reflect character and circumstance: fancy gives delicate graces, many of the poetical comparisons, much of the imagery. Spirits like Ariel are the work of fancy; women as true and tender as Miranda, of the imagination. The world of fancy is an unreal world; the world of the imagination is that of nature (see p. 305).

**Imaginative Ideals.** — A work of the imagination may be called perfect when it embodies beautiful forms corresponding with the ideal, or standard of perfection, created by the imagination itself, and present as a reality in the mind. The artist or sculptor has the gift, not only of originating these ideal combinations in the manner shown, but also of expressing them in material forms, so that they can be recognized and enjoyed by others.

Ideals projected in this way do more than entertain; they act as a means of improvement or injury to the whole human race. The Greek idea of manliness, as embodied in the characterizations of Homer, has exerted an incalculable influence in creating admiration for those virtues that unite to make a perfect character. So the majestic beauty of the face of the Greek Venus, shadowing forth a mighty intellectuality, — a cold, stern dignity that withers every carnal suggestion, and spells the pure in heart with its godlike charm, — must stand forever as an inspiration



to high resolve and noble endeavor. On the other hand, words are hardly needed to portray the evil wrought by the utterance of low ideals in statue, picture, and novel.

Our minds are full of imaginative ideals. These ideals become standards of desire, objects of aim, stimuli to action, until life resolves itself into a constant effort to realize them. If they are high and true, we must rise in the course of their pursuit; if low, we can but fall. Thus the imagination appears as a most potent instrument either of good or of evil. Like taste, it may be perverted. It may gain sway over the other mental powers, and do its work at their expense. Excessive novel reading, implying almost exclusive exercise of the imagination, converts a man into a dreamer, weakens his memory, wrecks his judgment, and unfits him for the realities of life. A perverted imagination occupies itself in the incessant gathering of such sense images as kindle unworthy desires, and invite to degrading pleasures. Inordinate love of wealth, of worldly enjoyment, or of anything wrong, is fed and strengthened by this busy agent, which forever pictures before the mind those scenes and objects in which it takes unlawful delight.

**The Scientific Use of the Imagination.** — Sometimes imaginative ideals have a peculiarly practical bearing, in that they prompt to scientific investigation. When the penetrative faculty is under proper control, and directed, as may be, in its combinations toward the generalization of principles and the discovery of truth, it becomes an indispensable aid in the acquisition of knowledge. Professor Tyndall held that the grandest discoveries of science have been made when "she has left the region of the seen and the known, and followed imagination by new paths to regions before unseen." From known facts, the unknown is discerned, as much through the medium of a mental picture as are the successive steps in the construction of a poem or the chiseling of a statue. The imagination

“penetrates, analyzes, and reaches truths by no other faculty discoverable.” Painsstaking research verifies the imaginative visions.

Thus the imagination of Pasteur foresaw his important chemical discoveries; experiment in the laboratory proved the truth of his imaginings. The discovery of vaccination was an accident; but Pasteur's imagination apprehended the principle that inoculation with the attenuated poison of a disease would not prove fatal, but would protect from that disease. He proved the truth of his vision by cultivating bacilli in sterile broth, until he found among them some too weak to kill the lower animals, but all-powerful to protect subjects exposed to similar unattenuated virus. In 1885 he made his first experiments on human beings, and since then the Pasteur treatment has saved thousands of infected persons from hydrophobia. “Happy he,” said this great discoverer, “who has within himself a god (i.e., a high ideal), and is directed by it.” By a strange freak of imagination, Swift exactly foretold in “Gulliver's Travels” the discovery of the four satellites of Mars; and Sir Isaac Newton, as he watched the apple fall, suddenly apprehended the universal principle of gravitation, which science was so slow to accept.

**Culture of the Imagination.**—If the imagination is thus important as a refining and moralizing agent, if it points out the way in every branch of human development, discovering the ultimate secrets of being, then, in a complete system of education, special attention should be given to its culture. Appropriate nourishment and judicious exercise comprise the means at the command of the educator. Wholesome stories are the proper food of the young imagination, and the practice of narrating them constitutes the initial step in the development of the faculty. The child, as it listens to the tales of the nursery, accompanies them with a train of pleasing mental pictures; and it soon inclines to originate independent fancies, and tell them to its dolls or companions. Here

we have an image-making activity, which, if skillfully guided, may develop into superior creative power in the field of narration or of poetry.

Reading imaginative literature follows with advancing years. Children are natural readers; but their choice of books is not to be left to chance. A cheap vicious fiction is everywhere inducing incurable disease in the image-making faculty of our young people, and thus destroying their usefulness as members of a Christian society. It was the practice of reading *highly* imaginative books that kindled the young imaginations of Dante, Shakespeare, and Milton. All writers know its value. With a view to exciting his imagination, and thus rendering his style animated, Prescott, the historian, listened for an hour every morning to passages read from the romances of Scott. The result is reflected in his masterpieces. The faculty, prepared by these steps to utter itself, at last finds its natural exercise in imaginative composition.

Finally, it must be remembered that the mind tends to become like its surroundings. Association with works of art, and companionship with nature, are therefore important factors in the development of the imagination. The silent influence of a single æsthetic object does more to refine a character than a houseful of spurious imitations, gaudy knacks, or silly novelties; hence the force of Tennyson's lines: —

“ To look on noble forms  
Makes noble, through the sensuous organism,  
That which is higher.”

Further, the influence of external nature is marked in the imaginative work of many authors. Outdoor life on the sea, among the mountains, in the forest, quickens the perceptions, unfetters thought, and stores away in the brain impressions perhaps unconsciously received in the presence of natural beauty, which, however, are to

modify the character of future literary productions. Joan of Arc drew her inspiration from the mysterious wood of Domremy; the incomparable Rosalynde was ocean-born; while the emotional mind of Shakespeare was delighted and educated among

“The shadowy forests and the champains rich’d,  
The plenteous rivers and wide-skirted meads,”

that marked the Arden and Feldon of Warwickshire.

### QUESTIONS.

What is the imagination? Illustrate the simplest action of this faculty. Explain memory images. How do you know that you have an image-making faculty? Do you use the microscope? If so, have you ever seen objects you have examined stand out vividly before your eyes hours after you have been at work? What does this prove? Show how the imagination constructs new wholes. What pieces were put together by the Oriental mind to make a centaur?

Explain the part played by taste in the workshop of the imagination. Illustrate the work of the two faculties by stating what takes place in the composition of a drama. Distinguish between imagination and fancy. What does Whittier mean in the “Bridal of Pennacook” by “Fancy’s dream-dipped brush”? Illustrate Ruskin’s theory of the penetrative seriousness of the imagination (the *Soldanella alpina* blooming above the snowdrift).

What do you understand by an imaginative ideal? How do imaginative ideals influence human conduct? Illustrate. Have you ideals? What are they? May imagination be exercised immoderately? May it be perverted? What injury does it work in either case? Show how inventions and discoveries may be the result of the creative imagination’s realizing some universal idea. Illustrate from the life of Pasteur. How may imagination be developed?

### SUGGESTED EXERCISES.

Let the pupil state from his own experience how his imagination constructs for his enjoyment as he reads a story; as he tells a story; as he anticipates pleasure. Let him narrate any instance he may know of in history, or in the society about him, in which men have



been mocked by their imaginations, — the ambition of Cæsar or Napoleon; the common gambler. Suggest reading the life of some great scientist or discoverer, with a view to detecting the influence of the imagination in securing his success, — Sir Isaac Newton, Darwin, Edison, Columbus.

The following may be submitted for criticism. It not unfrequently happens that imagination and fancy work together on the same creation. State what is imaginative and what fanciful in these lines from "Aurora Leigh : " —

" I flattered all the beauteous country round,  
As poets use, the skies, the clouds, the fields,  
The happy violets hiding from the roads  
The primroses run down to, carrying gold ;  
The tangled hedgerows, where the cows push out  
Impatient horns and tolerant churning mouths  
'Twixt dripping ash boughs — hedgerows all alive  
With birds and gnats and large white butterflies  
Which look as if the Mayflower had caught life,  
And palpitated forth upon the wind ;  
Hills, vales, woods, netted in a silver mist,  
Farms, granges, doubled up among the hills ;  
And cottage chimneys smoking from the woods,  
And cottage gardens smelling everywhere,  
Confused with smell of orchards. ' See,' I said,  
' And see ! is God not with us on the earth ?  
Who says there's nothing for the poor and vile  
Save poverty and wickedness ? behold ! ' "

For an illustration of the purely ideal, the class may read Shelley's exquisite poem of " The Sensitive Plant ; " as a study in fanciful creation, Drake's " Culprit Fay."

#### BOOKS OF REFERENCE.

Dallas's " The Gay Science ; " E. C. Stedman's article on the Imagination, in the " Century Magazine " for September, 1892 ; Professor C. C. Everett's " Poetry, Comedy, and Duty ; " Sully's " Outlines of Psychology," p. 316 ; Tyndall's " Essay on the Scientific Use of the Imagination."

## LESSON III.

## BEAUTY, OR ÆSTHETIC TRUTH.

Beauty is the most universal law of form, the most potent guide of method, found in the external world. It includes all lower utilities and adaptations, and adds for the reason of man a most magnificent utility of its own. — PROFESSOR BASCOM.

It is a rule of largest application, true in a plant, true in a loaf of bread, that, in the construction of any fabric or organism, any real increase of *fitness to its end* is an increase of beauty. — EMERSON.

A comprehension of the general principle from which the rules of composition result, will not only bring them home to us with greater force, but will discover to us other rules of like origin. — HERBERT SPENCER.

**The Nature of the Beautiful.** — We have seen that taste perceives beauty, and that the imagination can infuse beauty into its creations; we must next consider why imaginative combinations are beautiful. Do they possess in common certain objective qualities that produce mental pleasure? What is it that makes things beautiful, or ugly?

**Beauty must be regarded as a Quality**, an attribute, incapable of analysis, but appreciable by a mode of perception, and perfectly real to the perceiver. We cannot define it; but we can realize that it means thought or feeling uttered in some perfect form by the Divine Reason or the imagination of man. It is the manifestation of an æsthetic idea; the beauty is in the idea. And this beauty implies for its perception æsthetic brain organs. It may be present; but, without the action of perceptive organs, it will remain unrecognized. Just as lilac blossoms possess the power of producing the sensation of

purple, but can never do it without an eye to look at them; so there may be beauty in an Egyptian hymn bearing the mummy company in some undiscovered tomb, — beauty without an interpreter.

**Wherever we are Sensible of Beauty**, we naturally seek a cause to explain it. Now there is no one definite property, no one collection of definite qualities, that marks the infinite variety of beautiful objects. We can form no mental picture of the beautiful, as we can of a triangle or a chair; and yet we have an *idea* of what beauty is; and the idealizing faculty, our imagination, finds it everywhere in nature, in life, in character. It is something that we cannot handle nor see, something undiscoverable by the crucible of the chemist or the microscope of the biologist, — this “archetypal beauty out of sight,” as Mrs. Browning described it. But there is a principle that seems to explain it, that lies at the basis of all beautiful impression, and that is the principle of harmony.

**Harmony, or Adaptation, the Law of Beauty.** — Harmony is derived from a Greek verb meaning “to fit together,” and therefore literally implies fitness, congruity, the union of related parts in a consistent whole. Harmony involves the action of God’s universal laws on substances and forces of his creation to realize in each case some specific purpose of his own. In this consists design, the adaptation of means to an end; in this is comprehended the happy fulfillments of function in living things whereby Ruskin explained vital beauty.<sup>1</sup> Herein is the foundation of the beauty we discern in proportion and symmetry.

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<sup>1</sup> Ruskin conceives of a healthy plant or animal as truly happy only in the discharge of its functions; and it is unselfish sympathy with this happiness that gives rise to the sensation of beauty. So those forms are the most

It is the principle of harmony that causes our pleasure when we contemplate the wonderful structure of the human hand, and see with what nicety its many parts are adjusted to form a member unequalled in strength, flexibility, and usefulness. Beauty "includes the perfection of uses." Among the most interesting objects studied under the microscope are minute plants called *diatoms*. Their exquisite symmetry, delicate sculpturings, and matchless coloration, give but momentary enjoyment apart from the thought of complete adaptation to their environment by divine wisdom, and complete fulfillment in such adaptation of divine purpose. Science teaches us that there exists between every organism and its surroundings a certain congruity or accord. The conscious or unconscious apprehension of such perfect congruity gives the pleasurable feeling of true beauty. Whatever, on the other hand, interferes with the felicitous fulfillment of function; whatever, like deformity or disease, prevents an organism from doing all the Creator intended it to do, — causes the quality, and gives rise to the emotion, of æsthetic ugliness or pain.

**Harmony the Law of all Art.** — The principle of harmony has been accepted by certain ancient and modern philosophers in explanation of the world of nature and of mind. Pythagoras made harmony consist in proportion or definite relation, "the principle and guide of divine and human life." To tune the man into harmony with his surroundings was the aim of Greek education; to be out

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beautiful that "exhibit most of power, and at the same time seem capable of most quick and joyous sensation," — the brilliant moth, the warbling bird, the graceful fawn, the physically developed intellectual man. "That the amount of pleasure we receive is in exact proportion to the appearance of vigor and sensibility in the plant is easily proved by observing the effect of those which show evidences of it in the least degree, as any of the cacti not in flower. Their masses are heavy and simple; their growth slow; their various parts jointed on one to another, as if they were buckled or pinned together, instead of growing out of each other; and the fruit imposed upon the body of the plant, so that it looks like a swelling or disease. All these circumstances so concur to deprive the plant of vital evidences, that we receive from it more sense of pain than of beauty." — *Modern Painters*.



of such harmony was evil. Fine art is nothing more than the adaptation of things to a given end, the combination of factors individually pleasing into wholes that give supreme mental gratification. Art is harmony, and its ultimate purpose is to bring our souls into harmony with whatever is purest and noblest in nature and in man. Music combines tones in such ways as to stimulate various emotions, there being mysterious accord between each collection of sounds and the pleasurable feeling it excites.

As the secret of beauty, harmony is further the secret of literary success. Rhetoric is throughout the art of adaptation, — adaptation of language and style to theme, of theme to occasion and audience, of parts of a composition to one another and to the whole, and of the method of development to the proposed end. Rhetoric everywhere expresses suitableness, appropriateness. Cicero's *decere*, "to be fitting," therefore comprehends every principle of literary style. This will be obvious when it is understood that true harmony, complete adaptation, includes order, economy, and unity in variety, thus involving all that makes perfect.

**The Principle of Order.** — Order is the *harmonious* arrangement of parts. In such an arrangement, the human mind sees beauty, whether it be the disposition of worlds in a universe, or the grouping of iridescent scales on a moth's wing. Order implies mind, design. In this sense, the world is ordered, is a *cosmos*, as the Greeks called it, an embodiment of order and harmony.

Order further includes dignity. All beautiful things are characterized by dignity, imparted by the touch of the creator, whether he be God or man ; and dignity means rejection of the common, avoidance of the low and trivial,

expression of *elevated* design. That which is idle, frivolous, meaningless, unworthy, untruthful, is without dignity, and therefore without beauty. A life given to aimless or debasing pleasure, a face in which physical excellence is unaccompanied with moral or intellectual grace, are illustrations of the undignified. In each there is something out of harmony. The masterpieces of Greek statuary are embodiments of a dignity which modern sculpture rarely attains.

Order is opposed by confusion, by shiftlessness in the arrangement of related parts. A well-ordered sentence has force and beauty; a badly ordered one occasions æsthetic pain by its weakness or obscurity.

**The Principle of Economy.** — Harmony further manifests itself in economy; that is, frugality in the use of material, rejection of what is superfluous, simplicity. A perfect adaptation implies all this; and the mind will be pleased in proportion as it reaches the beauty presented to it with little effort and by simple means.

There is perfect economy in Nature. Nowhere in her wide realm do we find the slightest waste of material, or creative force exerted without a purpose. Physics teaches us that no portion of energy — the capacity of doing work which is possessed by matter — is ever lost or destroyed. Whenever a given quantity of energy disappears at any place, an exactly equivalent amount appears somewhere at the same instant, either in the same or different form. Here, again, is supernatural design and perfect adaptation. The law of economy is an eternal principle.

To secure economy, there must be orderly arrangement. Indifference to order entails waste of material and force, as is apparent in architecture, in sentence building. Hence the principles of economy and order to a certain

extent imply each other ; but both proceed from the larger principle of harmony, which precludes deficiency as well as excess. True economy is absolute precision, and is opposed both to niggardliness and extravagance,—the paucity that starves, as well as the superabundance that surfeits. It finds its perfect expression in temperance, which Ruskin regards as the most essential phase of adaptation. “It is possible,” he says, “that a certain degree of beauty may be attained, even in the absence of one of its other constituents. But the least appearance of extravagance, of the want of moderation and restraint, is destructive of all beauty ; giving rise to that which in color we call *glaring*, in form *inelegant*, in motion *ungraceful*, in language *coarse*, in thought *undisciplined*, in all *unchastened*. Over the doors of every school of art, I would have this one word, relieved out in deep letters of pure gold, — Moderation.”

**The Principle of Unity in Variety.** — Finally, there can be no beauty without unity in variety, — a principle which again grows out of adaptation. It implies an *harmonious variety* of features so combined that unity, or comprehensiveness of design, characterizes the whole. “A straight line,” says Professor Bascom, “a section of the most graceful curve, a single color, though each may be letters in the alphabet of beauty, by themselves teach nothing. A fine pigment that lies unshapen on the palette impresses the eye, but not the intellect : it is brilliant, but not beautiful. Transferred to the canvas, it assumes form, relation, office, and, entering the region of thought, may now claim for itself a rational attribute, — beauty.” It is thus relationship to others, union with many, that make each component significant.

In a beautiful painting, sonnet, or human figure, the principle of unity in variety appears, not only in the combination of sense elements to make the one thing, but also in the one meaning expressed by the many related parts.

**Variety is Indispensable to Beauty;** monotony, its opposite, is intolerable. We do not meet with it in the natural world. No human being, in a state of mental and bodily health, thinks and feels monotonously. If, therefore, he express himself naturally through the medium of any art, his creations must be characterized by variety. The Greek apothegm, "Nothing too much," enjoins variety as well as economy.

It is to be remembered that neither unity, nor order, nor economy, nor harmony proper, is beauty; they merely make beauty; they are eternal principles which underlie all artistic creation. Literary success depends on their thorough comprehension and intelligent application.

**Incongruity.** — Before leaving this subject, it will be well for the student to note, that as perfect congruity explains beauty, which is serious and dignified, so incongruity is the essence of the ludicrous, the object of which is to excite laughter. What is called *wit* consists in the grouping of dissimilar or incongruous images. It is illustrated in burlesques, travesties, and mock-heroic poems, and in the play upon words known as *punning*.

#### QUESTIONS.

Can you define beauty? What is implied in its perception? Show how its presence may, or may not, be recognized. Why is it impossible to form a concrete mental image of the beautiful? Can you explain what Hegel means by calling beauty "the sensuous shining



forth of the idea"? What is the principle that beautifies matter? Discuss the principle of harmony. State your understanding of Ruskin's theory of fulfillment of function. Explain the source of pleasure in contemplating the human hand; in the study of diatoms. Why is it true, that, as a man discerns beauty, life acquires for him a higher value? Prove that beauty is the form under which intellect studies the world. Account for ugliness.

What was harmony according to the philosophy of Pythagoras? How is it the law of fine art? Of rhetoric? Define order. What does it imply? Give the Greek idea of cosmos. Show how dignity is an essential of order. By what is order opposed?

Define economy. How does it appear in nature? Explain its connection with temperance. Discuss the principle of unity in variety. What is the effect of monotony? Of incongruity? In what does wit consist?

#### SUGGESTED EXERCISES.

Let the pupil characterize his mental feeling on seeing a beautiful object. Let him explain the force of Keats's line, "A thing of beauty is a joy forever." Let a member of the class give reasons why a night-blooming flower is beautiful, — relation of details with reference to a whole; hidden meaning; light, color, and delicate perfume attractive to night-flying moths that distribute the fertilizing pollen; design. Have the first twelve stanzas of the first part of Wordsworth's poem, "Peter Bell," read aloud in the recitation room, and inquire into the significance of the lines : —

"A primrose by a river's brim  
A yellow primrose was to him,  
And it was nothing more."

#### BOOKS OF REFERENCE.

Professor Bascom's "*Æsthetics, or the Science of Beauty*;" Professor Ladd's translation of Lotze's "*Outlines of Æsthetics*;" Stedman's paper on Beauty in the "*Century Magazine*" for July, 1892; Richard Henry Stoddard's "*Hymn to the Beautiful*."

## LESSON IV.

ÆSTHETIC SENSE FACTORS OF BEAUTIFUL COMBINATIONS.—  
BEAUTY DUE TO ASSOCIATION.

To effect an impression of beauty, works of art must please the senses.—  
LOTZE.

Beyond their sensuous delight, the forms and colors of nature have a new charm for us in our perception that not one ornament was added for ornament, but each is a sign of some better health or more excellent action.—EMERSON.

Grateful or unpleasant associations cluster around all which sense takes cognizance of: the beauty which we discern in an external object is often but the reflection of our own minds.—WHITTIER.

**Symbols of the Expression of Beauty.**—Æsthetic feeling is not necessary to existence, but is a kind of mental gratification free from all consideration of interest, and sought for itself alone. In the case of the lower senses, almost all activity has a direct connection with vital processes taking place in the living frame, with life-supporting functions. Few sensations of smell, taste, and touch, are therefore of æsthetic value. But the eye and the ear have little to do with satisfying mere animal wants; both may be absent, and the physical man will thrive. Hence sight and hearing are distinguished as the *æsthetic senses*. It is through them almost exclusively that we enjoy beauty, which originally meant *that which delights the eye and the ear*.

Taste, smell, and touch, however, may contribute factors, which in combination are genuine symbols of the expression of beauty; but such factors will be found invariably to have their origin in certain pleasurable

sensations that are free from all connection with mere bodily advantage. Every æsthetic feeling is rooted in such sense pleasure.

**Elements of Visible Beauty ; Color.**—The great mass of beautiful objects address vision. The arts of painting, sculpture, and architecture, appeal to this sense alone ; and most of the sensuous elements that appear in poetry have reference to color and form. Color and form, then, are the principal symbols of beautiful expression. Color is all that the eye primarily perceives ; and the kind of color perceived depends on the class of optical nerve structures affected by the undulations of what we call *light*. Colors, or combinations of colors, that please these nerve structures are beautiful ; such as offend them are ugly. Adaptation rules here.

Clear, delicate, and artistically contrasted colors give physiological pleasure, but not all to the same extent. Man's eyes are made for the blues and greens and grays rather than for the reds and yellows. The former colors predominate in external nature ; the latter are of comparatively infrequent occurrence. In masses, blue and green are grateful ; but scarlet occasions sense pain, which is so acute in some species of birds and quadrupeds as to arouse their active resentment. But in the small amounts present in the coloration of flowers and fruits, insects and birds, red, purple, and orange, may give, first, physiological pleasure by exercising certain nerve structures that are seldom stimulated, and, secondly, æsthetic pleasure on the principle of variety.

The colors which individually give physiological pain will never awaken the pleasurable emotion of beauty unless toned down by their complements in harmonious com-

binations. When so toned down, they cease to fatigue and offend the nerve structures concerned in their appreciation. Color harmonies produce the highest physical gratification, and, as will hereafter be shown, can embody single ideas that are beautiful and even poetical. Color discords occasion physiological and intellectual pain.

Color factors are everywhere conspicuous in poetry, and often serve the purpose of economy, as well as of artistic word painting. In the lines, —

“Sudden a thought came like a full-blown rose,  
Flushing his brow, and in his painèd heart  
Made purple riot,” —

Keats describes in a dash of color the irregular contractions of an excited heart on the blood contained in the ventricles. So Scott as skillfully touches a gathering ocean storm: —

“The blackening wave is edged with white.”

Beautiful contrasts are presented in “Phœbe’s sapphire-regioned star” (from the “Ode to Psyche”) and in the following piece of tinting from “Locksley Hall:” —

“Many a night I saw the Pleiads, rising through the mellow shade,  
Glitter like a swarm of fireflies tangled in a silver braid.”

**Form.** — Mere matter cannot be beautiful until force sets it in motion, and reduces it to form. This form, whether of motion itself, or of objects in motion or at rest, will be beautiful in proportion as it gives pleasure to the eye in the act of perception. Such pleasure depends on the ease or difficulty of following the outline, and is to be separated from the pleasure color gives, for every form must be conceived of as colored. Gradual variation in the parts uniting to make a figure, constant change of



direction in the outline, imply the expenditure of little muscular energy in adjusting the eye to take in the form ; abrupt angles, of much. Nature abhors the straight line, and knows only the *curve*, which coincides with the normal sweep of the eye. Here is an explanation of the pleasure derived from all graceful forms, — from curves and spirals in the external world and in art, from curling smoke and waving grain, from flight of bird and ripple of stream.

Other things being equal, forms conceived of as in motion are more attractive than those supposed to be at rest. But there is no such thing as absolute rest in the universe. All that rest really means is, that, relatively to some reference point, a form is not changing its position, is not moving, for instance, over the surface on which it stands. Rest is thus a special case of motion. Nature's motions, from the whirl of planets round a sun to the wafting of a spore, all obey the law of beauty.

Whereas the curve is the law of beautiful form, the fact must not be overlooked that mathematical figures like squares, and angular bodies like cut gems and many natural crystals, possess beauty in the highest degree. This beauty is the beauty of the embodied idea. The mind sees in them conformity to fixed principles, or unconsciously connects with their exact proportions the thought of practical adaptation to some useful end. The discovery of this end completes the mental pleasure.

The beauty of a cut gem or crystal depends somewhat on its size. It is cognized by the eye at a glance, without fatiguing the muscles that move the ball. A huge precious stone would be painful to contemplate.

**Elements of Audible Beauty; Music.** — Beauty extends to objects of hearing as well as to those of sight, characterizing in a high degree certain harmonious combinations of agreeable tones that constitute music. Sweet, soft, subdued sounds are pleasurable, — the silvery tinkle

of a distant bell, the murmuring of an Anio that lulled the sleepless Mæcenas to rest, the sighing of forest leaves that invited Sappho to repose. In the following lines from Thomson's "Spring," the songs of English birds are united in a rare symphony:—

"The thrush

And woodlark, o'er the kind-contending throng  
 Superior heard, run through the sweetest length  
 Of notes; when listening Philomela deigns  
 To let them joy, and purposes, in thought  
 Elate, to make her night excel their day.  
 The blackbird whistles from the thorny brake;  
 The mellow bullfinch answers from the grove;  
 Nor are the linnets, o'er the flowering furze  
 Pour'd out profusely, silent. Join'd to these  
 Innumerable songsters, in the freshening shade  
 Of new-sprung leaves, their modulations mix  
 Mellifluous. The jay, the rook, the daw,  
 And each harsh pipe, discordant heard alone,  
 Aid the full concert; while the stockdove breathes  
 A melancholy murmur through the whole."

Sounds that are shrill like the scream of steam whistles, violent as in explosions, harsh like the laughter and voices of boors, gritty as the filing of a saw, — rapidly waste the sensitive nerve structures of the ear, inducing pain and æsthetic abhorrence.

Rhythm, or uniform movement in time, involving the regular succession of stress and relaxation, of long and short tones, is æsthetic. Longfellow, addressing Milton in a sonnet, describes the rhythm of his verse:—

"So in majestic cadence rise and fall  
 The mighty undulations of thy song."

The ear expects and enjoys the periodic recurrence, and is pained by a break in the alternation. An exquisite

sense of rhythm is acquired by careful education in the verse composition of Greek and Roman poets.

**Taste, Smell, and Touch Factors.** — Certain sensations of taste, smell, and even touch, approach the æsthetic level, and hence find a place in beautiful syntheses or wholes. Imagination, apprehending them in the real world, readily reproduces them in art. All such are entirely separated from life-serving considerations. The organs of taste and smell guard the entrances to the stomach and the lungs, and their office is to discriminate between wholesome and injurious solid, liquid, and gaseous foods. The tongue tells us whether an article of diet is fit to be swallowed; the nose, whether certain air is safe to breathe. Hence the legitimate functions of these senses are evidently life-serving. Relishes and odors connected with digestion are far removed from the sphere of beauty, unless, as in Goldsmith's "Haunch of Venison," they are associated with more nearly æsthetic considerations:—

"The haunch was a picture for painters to study,  
The fat was so white and the lean was so ruddy:  
Though my stomach was sharp, I could scarce help regretting  
To spoil such a delicate picture by eating."

Among savors, the sweets and bitters give pure taste pleasure and taste pain, and hence have a share in æsthetic ideas. Fruit, honey, wines, introduced into paintings and descriptions, contribute to the æsthetic thrill excited by the combinations. What a cluster of rich taste fancies is the following stanza from "The Eve of St. Agnes"!—

"And still she slept an azure-lidded sleep,  
In blanchèd linen, smooth, and lavender'd;  
While he from forth the closet brought a heap  
Of candied apple, quince, and plum, and gourd;

With jellies soother than the creamy curd,  
And lucent syrops, tinct with cinnamon;  
Manna and dates, in argosy transferr'd  
From Fez; and spicèd dainties, everyone  
From silken Samarcand to cedar'd Lebanon."

Pure fragrance — as the odor of apple blossoms, the incense of new-mown hay, the aroma of the woodlands — has no connection with physical wants, and hence is a source of æsthetic delight in nature, and when ideally represented in poetry. The sweetness of the Orient exhales from these lines of Southey : —

"And oh! what odors the voluptuous vale  
Scatters from jasmine bowers,  
From yon rose wilderness,  
From clustered henna and from orange groves,  
That with sweet perfume fill the breeze!"

Finally, among the sensations of touch (which include wet and dry, hard and soft, hot and cold), smoothness gives æsthetic pleasure, roughness the reverse. The arts draw freely on this touch element, and poets add it to their syntheses. Smooth, soft-petaled flowers are the flowers of verse. The rough, glazed feel of the tiger lily is repulsive; but to the rose leaf, the calla cup, and the violet petal, there is a smoothness and a depth of touch that is ravishing to the tactual sense.

**Imaginative Pleasure due to Association.** — The æsthetic thrill is not entirely due to the pleasurable effects of mere sense stimulation. Sense factors may be beautiful in themselves; their beauty may also be enhanced by association with beautiful ideas. Association implies a connection between memory images of such a nature, that, when one is called up for any purpose, it brings with it



others that resemble it, or are in contrast to it, that are the causes or effects of it, that are related to it by circumstances of time or place.

Events occurring on the same day are thus associated. Things that are alike suggest one another, as do things that are opposed. During a storm at sea, pictures of shore scenes persist in presenting themselves to the imagination. College colors have their associations; so such shades as magenta, solferino, and bismarck. Even an odor or a taste may suddenly conjure up scenes, thoughts, and feelings long forgotten; neither may in itself be æsthetic, but the mind may derive the highest pleasure from the memory images thus restored. A writer in "All the Year Round" asks: "How many dwellers in great cities have been carried back in a moment to cottage hearths and farm homesteads, to boyish wanderings in forest and on moor, to diamond-latticed windows and sanded floors, to the solemn tick of a great eight-day clock, and to the loving voices of the dead, by a whiff of wood smoke or of fir?"

**National and Historical Associations**, connected with our country's struggles, or founded on general events, heighten emotions of beauty. Such associations render travel delightful. The meadow of Runnymede, on the south bank of the Thames, is not devoid of natural attractions; yet those who remember it as the scene of the signing of Magna Charta, which has guaranteed the rights and liberties of millions, will find few scenes affect their imaginations so strongly. And what American can visit the localities consecrated by the blood of his ancestors without being touched more deeply than by the presence of material beauty alone? In acts of mental enjoyment, the student should always attempt to separate the purely physiological gratification from the more intense pleasure of association.

## QUESTIONS.

With what is æsthetic feeling never connected? Show how almost all the activity of the lower senses has to do with life-supporting processes. Why are sight and hearing properly the æsthetic senses? In connection with color, explain eye pleasure and eye pain, mental pleasure and mental pain. Show how color factors may serve the purposes of economy as well as of variety and adaptation. Criticise the color contrast in the following comparison:—

“ Each gave each a double charm,  
As pearls upon an Ethiop’s arm.”

In connection with form, explain the relation between beauty and the consumption of energy in the natural sweep of the eye. What is motion, and what has it to do with form? What kinds of motion are beautiful? Why are cut gems and mathematical figures beautiful? Distinguish between beautiful and ugly sounds. Define rhythm, and explain why it gives pleasure. Do you think that the pleasure derived from rhyme and alliteration can be similarly accounted for?

What sensations of taste, smell, and touch, approach the æsthetic level, and why? Is this line from “*Evangeline*” æsthetically effective?—

“ Sweet was her breath as the breath of kine that feed in the meadows.”

(Theocritus in his “*Idylls*,”—“ Sweet the heifer’s music, and sweet the heifer’s breath;” and Kingsley in “*Westward Ho!*”—“ The air is full of perfume; sweet clover, new-mown hay, the fragrant breath of kine,”—employ this factor.) How would you class relishes and disgusts? Do you know of any cases in which the sense of smell seems to give mental pleasure to the lower animals? (The enjoyment of the scent of game-birds by hunting-dogs.) The soul of Laura Dewey Bridgman, the deaf, dumb, and blind girl, was reached through her sense of touch. What does this suggest as to the possibility of intellectual and æsthetic revelations by this sense? Can you give any instances of the use of touch factors in art?

What is association? Show how it may heighten emotions of beauty. Illustrate personal, national, and historical associations.

## SUGGESTED EXERCISES.

This lesson may be attractively illustrated by having the class read a portion of Longfellow's "Evangeline," of "Lalla Rookh," of the "Arabian Nights' Entertainments," the first canto of the "Lady of the Lake," or Stoddard's poem, "The Squire of Low Degree," with a view to ascertaining the use and effect of æsthetic sense factors. The instructor should specially exhibit their combination in æsthetic syntheses, and make the pupils feel the importance of each one in relation to the whole. Selected pages from the works named, and from others that are appropriate, may be assigned in advance to the several members of the class for æsthetic criticism; and written paragraphs may be required embodying the results of their investigations. Students quickly learn to take pleasure in this kind of original work, and to value the knowledge honestly gained far more than facts plagiarized from encyclopedias, and carelessly strung together to meet the requirements in composition. Point out the elements of beauty in the following sonnet:—

The passionate Summer's dead; the sky's aglow  
 With roseate flushes of matured desire;  
 The winds at eve are musical and low,  
 As sweeping chords of a lamenting lyre,  
 Far up among the pillared clouds of fire,  
 Whose pomp of grand procession upward rolls  
 With gorgeous blazonry of pictured folds,  
 To celebrate the Summer's past renown.  
 Ah me! how regally the heavens look down,  
 O'ershadowing beautiful autumnal woods,  
 And harvest fields with hoarded increase brown,  
 And deep-toned majesty of golden floods,  
 That lift their solemn dirges to the sky,  
 To swell the purple pomp that floateth by.

HAYNE.

## BOOKS OF REFERENCE.

Grant Allen's "Physiological Æsthetics," Hogarth's "The Analysis of Beauty," Emerson's "Essay on Beauty."

## LESSON V.

BEAUTY AS MANIFESTED IN ITS MOST INTENSE FORM, OR  
SUBLIMITY. — PICTURESQUENESS. — MORAL AND INTELLECTUAL  
BEAUTY. — PATHOS.

Beauty and sublimity are but two extremes, the lower and higher manifestations of the same qualities. — BASCOM.

The beautiful includes the good. — GOETHE.

A beautiful behavior is better than a beautiful form ; it gives a higher pleasure than statues or pictures ; it is the finest of the fine arts. — EMERSON.

Sorrow more beautiful than beauty's self. — KEATS.

**Sublimity the Supreme Beauty.** — When the soul is more than pleased in its apprehension of beauty, when it is elevated and transported by the grandeur of the perceived idea, the æsthetic emotion induced is commonly described as *sublime*. Sublimity lies in the concord between majestic means and the highest conceivable end, the noblest and most sacred purpose. It is simply supreme beauty.

To the careless observer, the stellar universe is beautiful ; but only he who grasps the moral force behind the blue, who ascends to the creating and controlling Intellect, experiences the highest pleasure its beauty can give. The expression of this moral power in its fullness and majesty, whether it be through expanse of space, duration in time, or active physical energy, awakens the most intense phase of the beautiful emotion.

**This Higher Beauty** characterizes whatever is surpassingly great, whatever is infinite, — the storm-swept ocean ; trackless steppes to which the eye discerns no limit ; the



march of armies directed by godlike intelligence and will ; the Pyramids of Egypt, the fruit of mighty toil ; the " Hamlet " and " King Lear," the work of mighty genius. The human mind is inadequate to the conception of infinity (immeasurableness), and intuitively invests whatever approaches it with a character of grandeur. Hence boundless space, endless numbers, and eternal duration possess this quality.

**The Vastness of Minuteness.** — Even in the little things of creation, the mind detects the hand of the Infinite. Atoms as well as mountain chains reveal the vastness of the Divine Artificer's resources, and thus excite in a meditative soul a sense of the sublime. So infinitesimally subtile and minute are the particles of ether, that Tyndall estimated, if all were swept together from the remotest corners of space, they could be crowded into a common matchbox. In like manner the imagination is confounded by the revelations of the microscope ; the mind is appalled by the vastness of the invisible world, is embarrassed and overpowered in its efforts to comprehend the Potency that fashions the minutest of structures, and becomes filled with a feeling of intense expansion and elevation.

**God the Infinite and Perfect.** — No ideas are so sublime as those connected with the Supreme Being, the least known, but incomparably the greatest, of all existences, the infinity of whose nature and the eternity of whose duration, joined to the immensity of his power, though they transcend our conceptions, yet exalt them in the highest degree.

The superior power we attribute to all supernatural beings, the obscurity in which they are veiled, and the awe they awaken in us, necessarily render them sublime. Darkness and silence also have a

tendency to oppress the mind, and on this principle excite the emotion of higher beauty. It is not the sunny landscape or the busy city that fills us with solemn exaltation, but the weird lake, the forest primeval, the black recesses of some mammoth cavern.

**Disorder not an Element of the Sublime.** — Some have contended that disorder is an element of sublimity ; but what we call disorder here is really order, — exhibition of adaptation. The earth's surface, crumpled by volcanic action into a mountain range, is orderly in that it accords with the workings of great physical principles ; and as we contemplate the order in disorder of

“Craggs, knolls, and mounds confusedly hurled,  
The fragments of an earlier world,” —

our minds are again overpowered by a sense of the moral force behind. “It is not all that I see of the British,” said Hyder Ali, “that so impresses me, but what I do not see, — the power beyond the ocean, the power in reserve.” So it is the mysterious ulterior force, acting with reference to a specific end, that awakens in us the sublime emotion in its perfection. It is not so much the physical fact, as the truth of which the fact is an utterance.

**Beauty as manifested in the Picturesque.** — There is another manifestation of beauty, not suggestive of active energy, not overwhelming the mind with impressions of infinity, yet strikingly vivid withal, and singularly stimulating to the imagination. This is known as the *picturesque*.

Picturesqueness is expressed in objects which have a rugged appearance, in whatever is *wildly free*, in savage costumes, and even in barbaric music. A moldering bridge flung across a chasm, a thatched Gaelic hovel crumbling on a Skye cliff, a deserted farmhouse draped

with woodbine, — all fast becoming part of the nature around them, — are instances of the picturesque.

The archaic rudeness of a poem lends an attraction all its own, capable of exciting in the mind emotions very different from the soft and sedative feeling of refined beauty. Ancientness is always picturesque, in language as well as in architecture. Hence, to be properly appreciated, our early literature must be read in its original form, as it came from the hands of its creators, never in modernized versions, shorn of its spirit by attempts to render it intelligible to uneducated readers. The ruggedness of the antique element cannot be sacrificed by the substitution of modern forms and modern orthography, without loss of that mental exhilaration so inseparably associated with the picturesque. He who cannot commune with our poets in their own speech must always remain a stranger to the quaint beauty of Chaucer, the bygone sweetness of Surrey and Sidney, the archaic charm of Spenser.

**Beauty in Character and Mind.** — Beauty, finally, may be shadowed forth in human character and in human intellect. There is a moral phase of the quality exhibited in thought, word, and action; and this may be regarded as its highest manifestation. Moral beauty characterizes all noble and heroic acts, — dauntless courage, manly resignation, suffering for others. When in some critical position a human being forgets all selfish interests, and is controlled by lofty, inflexible principles, we have an instance of the noblest type of beauty, implying a perfect agreement between the law of right and the intelligent creature.

One of the sublimest scenes in human history is that which closed the career of Socrates. Condemned by a sentence flagrantly unjust, we find him calmly discussing the question of immortality before his judges, and without fear, anger, or resentment, striving to prepare his accusers for death. Many another historical personage similarly appears in a light almost divine; and the heroic words of earth's great men are but the reflections of lofty virtues. The dictum of Regulus, "I will return to Carthage;" Cæsar's exclamation to the panic-stricken

boatman, "What do you fear? you carry Cæsar!" the "I have kept the First Day," that doomed to the arena or the stake a hundred thousand martyrs; Becket's retort to the assassins, "I will not fly;" burning Latimer's "Be of good cheer, Master Ridley, we shall this day light such a candle in England as, I trust in God, shall never be extinguished," — are all verbal expressions of moral beauty. The gentler virtues, the Christian graces, excite a softer emotion. In the words of Whittier, "The good is always beautiful."

Symmetrically developed mental faculties; perfect harmony in their activity; calmness, sincerity, and strength in their exercise, — constitute beauty of intellect — a beauty which impressed Shelley with its "awful loveliness," the source of "truth to life's unquiet dream, of love to human kind." Moral and intellectual beauty are idealized in Christ. In him beauty becomes perfection.

**Pathos.** — When beauty is tinged with sadness, it more deeply touches the heart, awakening a tender feeling known as the *pathetic*. No quality appeals more widely to human taste, no quality is more elevating to human character, none more enduring in its power to give pleasure to generation after generation. "The sufferings of the heart," said a French philosopher, "add I know not what grace to life and thought. Less unhappy, many a man of genius would have been less eloquent."

The pathetic quality is displayed in many of the Hebrew writings, notably certain of the Psalms, the Book of Ecclesiastes, and the Lamentations of Jeremiah. The novels of Dickens contain noble pathetic passages, as do the plays of Shakespeare and of other Elizabethan dramatists. Chaucer's patient Griselda, and Acadian Evangeline, are the most pathetic figures in poetry. Christ, "the man of sorrows," incarnates the sublime sadness of all time.

**The Principles of Beauty the Controlling Principles in all Rhetorical Procedures.** — The laws of beauty as now



understood, we shall find controlling every rhetorical process, guiding our selection of literary material and dictating our plan of treatment, regulating our choice and arrangement of words, imparting elegance to our style, suggesting the chastest imagery for the appareling of our thoughts, and governing the *technic* (method of creating) of every prose and verse form. By deliberate or unconscious adherence to these principles, the world's great writers created the works which men are everywhere reading with admiration. So the student of to-day who, in their light and under their influence, masters and applies the details of the various processes next to be studied, may reasonably hope for literary success.

#### QUESTIONS.

Show that beauty and sublimity are extremes of the same quality; that the higher beauty depends on a conditioning moral force. Give illustrations of sublimity. Can infinite things become the objects of our senses? Why? Explain the sublimity expressed in obelisks, pyramids, and megalithic walls. Why is a battle the sublimest of human spectacles? It is said that Mount Chimborazo commands a panorama of ten thousand square miles: are you impressed more by the vastness of such a view, or the creative power behind it?

Describe, if you can, the world of intellectual pleasure that is thrown open to us by the microscope, by the telescope, by the spectroscope. Why are ideas connected with supernatural beings sublime? Show that disorder is not an element of sublimity. What kind of beauty do you see in an old stone wall covered with Virginia creeper? Define picturesqueness. Give illustrations of this form of beauty, and characterize the nature and effect of the emotion it gives rise to. How does the picturesque appear in literature?

Illustrate moral beauty. Define intellectual beauty. Explain the seeming contradiction in a statement of Whittier's, "Quite the ugliest face I ever saw was that of a woman whom the world calls beautiful." (The presence of vacancy and insipidity, the absence of energy and intensity.) Discuss fully the theory of pathos.

## SUGGESTED EXERCISES.

Let the following passage from Ossian be read aloud, and different members of the class be called upon to tell why it is sublime : —

“ We rushed on either side of a stream which roared through a blasted heath. High broken rocks were round with all their bending trees. Near were two circles of Loda, with the stone of power, where spirits descended by night in dark-red streams of fire. There, mixed with the murmur of waters, rose the voice of aged men : they called the forms of night to aid them in their war.”

A student may be asked to enlarge upon the sentiment expressed in the following verse, indicating how the insignificant things of creation may carry the meditative soul into the presence of the Eternal : —

Flower in the crannied wall,  
I pluck you out of the crannies,  
I hold you here, root and all, in my hand,  
Little flower — but if I could understand  
What you are, root and all, and all in all,  
I should know what God and man is.

TENNYSON.

Recommend the class to read the first book of “Paradise Lost,” wherein Milton’s Satan appears as the sublimest figure in epic poetry ; the Clerk’s “Tale of Patient Griselda,” in the Canterbury series, as a study in pathos. Assign as a subject for a short paragraph, “To the devout man of science there is beauty in every atom ;” or Lowell’s line, “And Beauty’s best in unregarded things.”

## BOOKS OF REFERENCE.

Longinus on the Sublime (Spurdens’s translation), Kedney’s “The Beautiful and the Sublime,” and Hegel’s “Æsthetics.”

## PART II.

### LITERARY INVENTION.

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#### LESSON VI.

##### THE ART OF GATHERING LITERARY MATERIAL.

A great part of every man's life must be employed in collecting materials for the exercise of genius. Invention is little more than a new combination of those images which have been previously gathered and deposited in the memory. Nothing can be made of nothing: he who has laid up no materials can produce no combinations. — SIR JOSHUA REYNOLDS.

If you can tell us something that your own eyes have seen, your own mind has thought, your own heart has felt, you will have power over us, and all the real power that is possible for you. — LEWES.

Insist on yourself; never imitate. — EMERSON.

**Division of the Subject.** — The province of rhetoric proper is to teach the learner, (1) how to *find* something to say or write; (2) *how* to say or write it. The finding is called *invention*, from a Latin word meaning "to come or happen upon." The how or manner of expressing what is found, by writing or speaking, is *style*. What we are first to study, therefore, is naturally arranged under the divisions of literary invention and literary style.

**Invention** is simply the art of gathering the stuff or material of expression. But skill in such gathering constitutes one secret of literary success; *what* a writer finds or gathers is largely determinative of his standing.<sup>1</sup> In

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<sup>1</sup> The poets of the Langue d'Oil, or Northern French Dialect, were called Trouvères, or *Finders*.

the harmonious combination of the gathered parts consists beauty of discourse.

We have seen that man cannot create, that is, make out of nothing. His forte must lie in the ability to gather, and to select from the gathered material whatever is adapted to his purpose. Taste guides him in securing the best fragments, and in so ordering them as most delightfully to instruct, most heartily to please, or most thoroughly to convince, his fellow-men. Hence invention is concerned in the manufacture of new literary forms by procedures similar to those we have seen taking place in the workshop of the imagination. Its successful practice involves a knowledge of the several processes of composition, — narrating, describing, arguing, and expounding. There is an established way of creating a piece of literature in each of these lines, — an essay, a delineation, a story, — and this way the student can learn.

He must appreciate at the outset, however, that it is not an easy matter to learn to write prose worth reading; that every great literary creation is the result of persistent labor and infinite care. This should encourage rather than dishearten, — this knowledge that the masterpieces we admire could have been produced at the cost even of years of application, and were not sudden inspirations rapidly committed to writing. Euripides was content with his eight lines a week, but these lines endure to the present day; Virgil spent eleven years on his “Æneid;” Dante grew thin over his “Divine Comedy.” “At length,” exclaimed Goethe, “after forty years, I have learned to write German!” When a novel was finished, George Eliot “felt as if a great load had been lifted from her shoulders.” Facility in ordinary composition must be the result of practice; experience proves that it may always be acquired in the end. “Doubt it not,” said Carlyle, “a faculty of easy writing *is attainable*.” But nowhere does the motto of Erasmus more pointedly apply, “Make haste slowly.” The primary object should be to write as *well* as possible.



**Invention by Meditation.** — As soon as a subject for composition has been decided upon, recourse is had to the most natural method of gathering; viz., meditation. If left to his own selection, the student will choose a subject about which he knows something, — a topic of the day, for instance, in which he is interested; or some point he has specially investigated in connection with one of his studies. But the subject may come to him in the form of a theme assigned for discussion by a literary or debating society, and his knowledge of it may be very limited. In either case, the first thing required is careful, deliberate, concentrated reflection.

Reflection means *turning back*. In the act of reflecting, the mind turns back on its accumulated store of memory images, and sifts them for material appropriate to whatever is under consideration. In the process of composition, it seeks to ascertain at once whether it has on hand material that is available. The selective instinct of the composer tells him what is adapted, and what should be excluded. Questions that may naturally be asked regarding the subject open avenues to information, one thought suggesting another, until many related ideas are gathered. These should be registered in a notebook.<sup>1</sup> Thoughts sometimes occur to us without our knowing whence or

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<sup>1</sup> The pupil should always be provided with some means of making notes, if it be nothing more than a vest-pocket memorandum leaf. He will find frequent occasion to preserve ideas that occur to him, bits of information, sentiments that strike him as beautiful. These should be transcribed into an indexed blank book, and preserved for future reference. Professor Edward Dowden, the Shakespearean scholar, informs us that from boyhood he was in the habit of copying into his notebooks passages in prose and verse which he admired; that is, which addressed themselves to his taste. This practice, especially if supplemented by that of making original comments on the

why they come ; they are suggested by what we see and hear in the streets and public conveyances. To one who is on the lookout for them, suitable ideas are met with everywhere. In the course of a few days, the young inventor, by dint of patient, well-directed, exhaustive thought in his study, and quickness to receive suggestions in his hours of relaxation, will have gathered abundant material relevant to a subject about which he is measurably informed. He will have identified himself intimately with it, so as to be able, on sitting down to write, to joint its parts into a congruous whole.

A noteworthy invention by reflection is the "Paradise Lost," composed by Milton in his blindness, when he could only *turn back* on a wealth of memory images for his materials.

**Invention by Reading.** — If the subject selected be unfamiliar to the student ; if, on faithfully searching the chambers of memory, he finds them empty of suitable material, — there are still means of collecting it. Books suggest themselves at once. Possibly others of wider experience have thoughts that may be of service ; recourse is naturally had to reading to find out. Knowledge to-day consists largely in *knowing where to go for information*.

Reading is an art. Profitable reading implies consultation of various books and the formation of independent conclusions. There must be a reaction between reader

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passages transcribed, has the effect of developing individuality, and, in proportion as the extracts are brilliant, of imparting elegance to the style. Nathaniel Hawthorne, Oliver Wendell Holmes, and Stevenson the novelist, carried notebooks, which they filled with cursory sketches and descriptions written at every favorable occasion. Emerson also jotted down his thoughts at all hours and in all places, and years after wove them together into the "Essays" that have so deeply influenced American thought.

and thing read, intellectual digestion and assimilation of what is gleaned from the pages of others. There must be thought, both at the time and afterward. "Reading," said Locke, "furnishes the mind only with the materials of knowledge; it is thinking that makes what we read ours." It is thinking that shapes what we gather into new products of our own creation. Ruskin declares in "Sesame and Lilies:" "You might read all the books in the British Museum, and remain utterly illiterate; but, if you read ten pages of a good book letter by letter (that is, *thoughtfully*), you remain forevermore in some measure an educated person."

Thinking insures the formation of well-defined ideas from the books read; and clear ideas mean clear expression. The man with a vague medley to communicate can never learn how to accomplish his object. He who asserts that he knows all about a subject, but cannot utter his knowledge, is guilty of a psychological falsehood; for as is the thought, so is the expression. "Language," in the words of Dr. Donne, "is but as a dish to serve up the sense." Derive clear ideas from your reading; take nothing secondhand, but always go to original authorities, converting what is gathered from them into substantial nutriment. "Even the mind of the scholar," wrote Longfellow in "Hyperion," "if you would have it large and liberal, should come in contact with other minds." Goethe confessed that every one of his works had been furnished to him by a thousand different persons. Bacon regarded all knowledge as his province.

**Plagiarism.** — Beyond all things, the young inventor must be honest, must be above appropriating another person's language, thought, or mode of treatment, and passing it off as his own. Only facts are common property; but old thoughts may be borrowed, if applied in new combinations. The inexperienced composer who reads a single book is almost certain to be guilty of plagiarism,

or literary theft, because he thinks and writes under the influence of one author, with little independent reflection. For this reason, an encyclopedia is the worst book of reference for a beginner, who should never forget that sincerity is the greatest and rarest of literary virtues — that originality is most essential to success.

**Invention by Conversation.** — Failure to evolve material by reflection and reading need not discourage the inventor. He may have no knowledge whatever of the subject selected or assigned; there may be no books bearing on it; and still there are methods of learning something about it. In the first place, inquiry would naturally be made of persons suspected of possessing the desired information. This is a common practice. In every graduate school, students are making inquiry of professors who keep in advance of text-books. They are really inventing by conversation, in the seminary largely by the system of question and answer. Nor is it the highly educated alone who can thus be of service. We do well to remember that every human being, no matter how humble his position, is possessed of some knowledge of which we are ignorant, and may be able to give us valuable suggestions that we cannot elsewhere obtain. A clever inventor does not despise the commonplace. Ben Jonson and Dickens swept the streets of London for the coveted “stuff and variety.”

The “Dialogues of Plato” illustrate this kind of invention. The “Phædo,” written to prove immortality, repeats the final conversation between certain of his disciples, and Socrates, who taught truths undreamed of in the atheistical philosophy of the day; viz., the existence of a personal God, the deathlessness of the human soul, and a system of future rewards and punishments.



**Invention by Observation.** — It is further conceivable that a person might wish to gather information about a subject unmentioned in literature and unknown to experience. No one can tell him anything about it; he must see for himself; he must *observe*.

By observation, Professor Barnard discovered at Lick Observatory, Sept. 9, 1892, a fifth moon revolving round the planet Jupiter, and afterward found its distance from the center of the planet to be 112,500 miles, its period of revolution about twelve hours, and its diameter only a hundred miles. No one was aware of these facts before; they were determined by questioning nature. In like manner, Professor Pickering, from his mountain observatory at Arequipa, Peru, found the other four satellites to be elliptical instead of spherical in form, and the first egg-shaped moon to revolve round the planet, end over end, in thirteen hours and three minutes.

Civilized man knew nothing of the interior of Alaska north of the Yukon until Lieutenant Stoney spent three years gathering facts regarding the climate, natural productions, and animal life. His report, as well as those of Professors Barnard and Pickering, are veritable inventions by observation. From the "Memoirs of the Egyptian Prince San'eha" (2000 B.C.) to Stanley's "Through the Dark Continent," this has been an attractive form of literary invention. Those who have read the nine books of Herodotus will recall the charm with which such writings may be invested.

**The Inventor may avail himself of all these Methods** in the construction of an essay or book; but he is not to forget that facts gathered by his own observation, bits of personal experience artistically woven together, are the most valuable, because the most original material. An account of the discovery of a bed of quartz crystals in a romantic ledge, of a pothole or Indian kettle in the channel of a neighboring stream, or of a rare orchid in some forest depth, is of livelier interest to the reader, and of infinitely greater value to the young writer as a

developer of his individuality, than a labored essay on the thing discovered summarized from Dana's "Mineralogy," Le Conte's "Geology," or Baldwin's "Orchids of New England."

#### ILLUSTRATION OF THE PROCESS OF GATHERING THOUGHTS.

Suppose the subject assigned to the class in composition to be "The Incentives to Study." On reflection, and by observation and inquiry, such thoughts as the following may suggest themselves to the composer. As they occur, he jots them down in his notebook.

**First Thoughts, on the Way Home from Recitations.** — Why am I at school? I do not believe in study, do not see what good it does. There's our neighbor, Mr. Pond, perfectly ignorant, can't even talk grammatically, thinks the moon is on fire and so gives us light; but he is a successful business man, and lives in the handsomest house in town. This Greek, Latin, and algebra, is all nonsense. This going to college will never make one any more capable of battling with the world, and amassing a fortune. That ragged boy, Perley Johnson, catching fish off the bridge, is happier than I. Wonder if that little perch feels and knows anything consciously. There are people that think fishes have intellects, and love, and get angry, and all that, after a fashion. I'll ask Dr. Wright about it this very evening. I'm quite sure they remember. Fudge! what has all this to do with that subject for composition? And yet it does seem to me that I am better than that boy whom I thought just now so much happier than I because he had nothing to do but fish. He doesn't know anything about the Trojan War; he never heard of Cicero or Homer. Well, it may be that all men are born free; but it doesn't seem to me they are all equal. What makes the difference?

**Three Hours later.** — Lessons all learned; not such hard work, after all, to translate thirty lines of the "Æneid." What shall I do now? I believe I'll finish "Romola," and then at eight o'clock I'll go round to Dr. Wright's and ask him those questions, and perhaps find an opportunity of looking through his microscope. Wonder if that boy could understand George Eliot, or appreciate what the microscope reveals. I do not believe I could enjoy either, if I had not read and studied so much. There does seem to be some use in study.

**Second Morning.** — I'm utterly discouraged. That Dr. Wright

knows so much! There's no use in my trying to learn everything. The more I see into what they call *knowledge*, the more I am convinced that I know nothing at all. Shall I give up school and college? What does this word *study* mean? I have not given much thought to a definition. I'll talk with my friend Matthews, who has just graduated from Harvard, and with Miss Yardley, who is home on a vacation from Cornell. I'm going to find out what they think of the advantages of education.

**Second Afternoon.** — Why, they both tell me they have to choose from among groups of related studies; they do not have to study everything, they study what they like. Humph! if I could study what I like, I'd never look into a mathematical text-book again.

**Third Morning.** — I've been talking about the elective system to Dr. Wright, who once was president of a college. He tells me one must be proficient in geometry, at least, before he is prepared to choose; that mathematics is a disciplinary study, has some use, — develops the logical faculties, contributes its part toward the making of a symmetrical mind, and that is something every human being should possess. And then he says that studying what you like in college means selecting such studies as have a close relation to the profession you expect to practice. So I must keep up the mathematics.

**Third Afternoon.** — Miss Jones of Elm Street has just returned from Wellesley, entirely broken down in health. They say she has overworked, has too much ambition. How absurd to work yourself to death for college standing! It is rumored that she doesn't know anything outside the text-books, has never had time to read. I believe her incentive to be an unworthy one. Let us see, there are worthy incentives, then, and unworthy incentives. Are mine worthy incentives?

**Fourth Day.** — Election Day, and no school. Wish I were old enough to vote! How wrong it seems that a lot of ignorant men, some of whom can neither read nor write, should be allowed a voice in the management of public affairs — in school affairs, of all things! I believe in an educational provision; but, if all men are to have the right of suffrage, education should be made compulsory. How one's ideas will change in a few days! I find on the first page of my notebook the entry, "I do not believe in study, do not see what good it does." It certainly must make better voters.

**Fifth Day.** — I heard our clergyman, who returned this spring from a tour in the East, lecture last evening on "Ancient Egyptian

Literature and Art." He read us translations of writings more than five thousand years old, and told us of the fairy tales and fables and scientific treatises of the Egyptians, and of the education of their children in grammar, literature, and morals. It must be pleasant to know so much. Query: Would the simple love of learning for itself be regarded as a worthy incentive to study?

**Sixth Day.** — I have been thinking of this pure love of learning, and it seems a little selfish. Unless I use my learning for the good of others, it becomes the talent in a napkin. I know there are scholars who gather information exclusively for their own enjoyment. Selfish men they seem to me. I have somewhere read a Persian proverb to this effect: "He who learns, and makes no use of his learning, is a beast of burden with a load of books." I begin to see a noble incentive to study, — the acquisition of knowledge to be used for the improvement of one's fellow-beings. The motive must be the test of worthiness. I will finish my week's work by reading Herbert Spencer's book on "Education."

**The Diary of a Beginner would read** somewhat like the above. This tangle of desultory thoughts and observations is the germ of an essay. Abundant material is now at hand. From these ideas, others will naturally spring during the process of writing. Before proceeding to this, however, it will be necessary to arrange these thoughts in proper order, so that a logical connection may be preserved throughout. A framework must be built; and the manner of constructing it will be explained in the next lesson.

#### QUESTIONS.

Under what two heads do the questions connected with rhetoric dispose themselves? Define literary invention; literary style. Illustrate the action of taste in the process of inventing. Is inventive facility rapidly attainable? Illustrate your answer.

Describe invention by reflection. What purpose may test questions serve? Characterize the habit of always carrying a notebook. What great writers benefited by this practice, and how? Instance a master work invented by reflection. What does profitable reading



imply? What does thinking insure? Define plagiarism. State the value of literary honesty. Describe and illustrate invention by conversation; invention by observation. Show how these different kinds of invention may be employed in the creation of an essay. Roughly draft thoughts appropriate to the subject, "The Incentives to Study."

#### SUGGESTED EXERCISES.

Ask a number of the class to explain orally or in writing what Goethe meant by saying, "In this world there are so few voices and so many echoes."

Make the following lines from "Aurora Leigh" the subject of a verbal criticism or a short written exercise: —

"We get no good  
By being ungenerous, even to a book,  
And calculating profits, — so much help  
By so much reading. It is rather when  
We gloriously forget ourselves, and plunge  
Soul-forward, headlong, into a book's profound,  
Impassioned for its beauty and salt of truth, —  
'Tis then we get the right good from a book."

Prepare an invention similar to that illustrated in this lesson on one of the following subjects: Plants or Minerals of the Region. — Neighboring Caves or Grottoes. — Any Public Building accessible to the Pupil. — The Public Services of any Distinguished Man. — Preparation for College. — My Companions. — Amusements in General. — The Story of Some Play or Opera.

#### BOOKS OF REFERENCE.

Ruskin's "Sesame and Lilies;" Emerson's essays on "Books," "Self-reliance," "Quotation and Originality;" for the difference between imaginative creation and imitation, Edgar A. Poe's article entitled "Longfellow and other Plagiarists" (Stoddard's edition Poe's Works, vol. v.).

## LESSON VII.

## ORDERING OF THE GATHERED MATERIAL.—AMPLIFICATION.

A skeleton is not a thing of beauty ; but it is the thing which, more than any other, makes the body erect and strong. — DR. AUSTIN PHELPS.

Order and proportion, how much is included in those two words ! the whole logic of style indeed. Disproportion or unsuitability is the stigma of inferior artists, as it is in politics, civilization, and morality, the mark of inferior epochs, and nations behind the rest — VINET.

**Construction of a Framework.** — The second step in invention is the analysis of the crude material collected with a view to constructing a framework of heads under which the gathered thoughts may be arranged logically, economically, and proportionally. When, then, reflection, reading, and observation, have furnished a potpourri of hints and facts, the student must deliberately decompose the medley, and classify his matter. A practical way of doing this is to read carefully the whole collection, indicating by figures the order in which the thoughts seem naturally and gracefully to arrange themselves.

The principles of association (see p. 51) will assist the inventor in securing *coherence*, i.e., suitable connection or dependence. Having determined which of the many thoughts should first be presented to the reader's mind, he will next find one that is associated with it through the relation of cause and effect, of resemblance or contrast, of contiguity in time or place. This he will assign the second position in his skeleton, and so on. In such

logical progress, his steps will be easy to follow, and even to anticipate ; and if, as he advances, he has regard also to the order of importance, — arranges the ideas so that they exhibit a gradual rise or growth in strength and impressiveness, — he will secure and retain the liveliest interest on the part of those he is addressing. Order may characterize the disposition of pieces in the framework, as of stones in a temple, causing them to become eloquent in their very adaptations.

In all this, the constructive imagination will keep constantly in sight the leading subject of inquiry and the relationship *to it* of each utilized thought, rigidly rejecting whatever does not add to the effect of the whole. Unity in variety is as necessary here as to any other work of art.

The philosophy of the analytic process is admirably described by Ruskin : “ A powerfully imaginative mind seizes and combines at the same instant all the important ideas of its poem or picture ; and while it works with any one of them, it is at the same instant working with and modifying all in their relations to it, never losing sight of their bearings on each other ; as the motion of a snake’s body goes through all parts at once, and its volition acts at the same moment in coils that go contrary ways.”

. **Proportion an Important Requisite.** — One great essential of a perfect framework is harmony as expressed in proportion, a suitable comparative relationship among the several divisions. In no other mental operation connected with analysis is the beginner as likely to fail as in exercising a sense of proportion. The relative value of each head must be carefully estimated, and the space given to its treatment gauged accordingly. A conspicuous defect is a disproportionate introduction ; the part

that should be short and pointed is expanded until it occupies half or more of the composition.

By limiting the number of the main divisions, restricting them to central thoughts that are well defined, and grouping about these the subheads, both proportion and effective form are secured.

**Importance of the Analysis.** — Persons in the habit of writing much almost invariably construct, either mentally or on paper, a preliminary framework of each subject, to serve as a guide in developing their thoughts. The lawyer draws up a brief of his points; the clergyman, an abstract of his sermon. Certainly a novice should never attempt to improvise a plan during the act of writing an exercise. The two things cannot be well done at the same time. When a specialist sits down to write a book, he draws the subjects of its several chapters directly from his stock of ideas on hand, dispensing with the formality of writing out an invention of arbitrarily connected thoughts. He mentally sees his subject in its logical entirety, and grasps the plan of presentation that will render it most intelligible and attractive to his group of readers. In this case, the fact must not be overlooked, that the author's life has been devoted to gathering, and packing the gathered material systematically away in the pigeonholes of memory.

If much time be given to the 'consideration' of a subject, any author, as new material is accumulated, will find occasion to modify the order of heads in his analysis, to add or subtract thoughts. The student is recommended to read over his outline from day to day with such a purpose in view, and never, in the beginning of his course, to undertake the preparation of an essay at one sitting. The mind must have time properly to do its work with the very skeleton; and this operation of analyzing is a mental discipline reacting in the develop-



ment of intellectual strength and penetration. The greatest mind that America ever produced, that of Daniel Webster, was phenomenally analytic. After some experience in composition, the habit of writing something every day from an analysis seen clearly by the mind's eye, is to be cultivated. Such practice leads rapidly to perfection.

**The Laws of the Framework** may be summarized as Coherence (natural cleaving together of the parts—opposed to the idea conveyed by *disjointed*, *disconnected*); Sequence (order that will most forcibly express the cohering thoughts); Proportion; and Unity. The principle of harmony explains them all.

If these principles of the framework be applied to the collection of thoughts assumed in the preceding lesson as an illustration of everyday gathering, order will at once be evolved from the confusion, and all surplusage will be shorn away.

#### ANALYSIS OF AN ESSAY ON THE INCENTIVES TO STUDY.

**I. Definition and General Introduction.**—What is study? Surely, not plodding. Shakespeare right in "Love's Labor's Lost,"—"Small have continual plodders ever won." Proper study does not narrow the mind while filling it with knowledge. Study involves thinking; it is not mechanically committing facts to memory. Confucius, the Chinese philosopher, truly said, "Learning without thought is labor lost." Study, moreover, implies judicious selection of material. A lifetime would suffice to place but a fraction of science and literature within our grasp. We must decide at the threshold what knowledge is the most important to us, and devote ourselves to that exclusively.

Now, why do so many men forego pleasure and comfort for the life of self-denial that study means? It is because the cultivation of the intellectual faculties places within their reach all kinds of possibilities in the line of wealth, influence, and social position. Men covet education from motives worthy and unworthy. It is the purpose of the present essay to investigate certain ruling inducements to study, considered in the order of their worthiness.

**II. Mere Ambition.** — Worldly distinction, the motive. Great scholars are revered. Knowledge is everywhere respected. The learned constitute an aristocracy above that of birth or of wealth. Learning insures social position. Danger in this motive. Scholarship should imply humility.

**III. Occupation.** — The mind must have exercise, something to do. Many study for entertainment, thereby proclaiming their preference for intellectual over sensual pleasures. A noble choice.

**IV. Love of Learning for itself.** — Others study because they love to study; and there are studies that none can pursue without loving. The labor involved itself becomes a pleasure.

**V. Preparation for the Duties of Life.** — The true aim of education is to teach us how to live in the widest sense. A high incentive, — that we may learn in what way properly to treat the body, in what way intelligently to develop the mind, how successfully to manage property and to conduct business, to bring up a family, to discharge the duties of citizenship.

**VI. Highest Incentive.** — Desire for the ability to use all our faculties for the highest good of ourselves and our fellow-men. Illustrations.

**VII. Conclusion.** — The ideal incentive to study, — perfect development of the spiritual nature, complete preparation for the spiritual life. He who binds his soul to such knowledge “steals the key of heaven.”

Here, in its proper form, is an abstract of what the composer intends to say. The formal divisions and words are merely the means of insuring a proper arrangement and exhaustive examination of the subject. What remains to be done is the expansion of the ideas under the several heads, by the addition of appropriate material, into a complete and consistent whole. This is rhetorical Amplification.

**The Process of Composing thus consists of Three Steps:** — (1) Roughly drafting all the thoughts suggested by the subject; (2) Arranging these into a formal plan; (3) Amplifying the plan into a piece of literature. Much

is to be gained by following this method, to which Benjamin Franklin attributed his literary success; because, in his words, "the mind attending first to the sentiments alone, next to the method alone, each part is likely to be better performed, and, I think, too, *in less time*."

**Revision** completes the work of the composer. Before it is attempted, an interval should be allowed to elapse, so that the writer may in a measure forget the expressions he has used, and criticise his work as impartially as if it were the production of another.

To insure time for this important examination, at least a week should be allowed for the preparation of each exercise, the first part of which should be appropriated by the student to its composition, and the remainder to its careful correction. In revising, each sentence, and then each paragraph, should be read aloud slowly and distinctly, that the ear may aid the eye in detecting faults of grammar and in securing rhetorical harmony throughout.

A clean copy is next to be made, in doing which regard must be had to general neatness. A careless habit of writing is apt to lead to a careless habit of composing, a careless habit of study, and a careless habit of life. What is worth doing at all is worth doing well; and therefore, though it may seem to some a trifling matter, the careful student will see that his exercise is presented in the most orderly form. The most convenient paper is thesis paper, which is so ruled as to leave on each side, and also at the top and bottom of the sheet, a liberal margin for the remarks of the critic. The subject should occupy a line by itself, should be equally distant from both margins, and should be written in a larger hand than the body of the essay. Each paragraph, or unit of the discourse, containing what is written under each head of the analysis, should begin at a line ruled lightly in pencil an inch and a half to the right of the left-hand margin.

**Amplification** determines how the winnowed and logically ordered material shall be said. The remainder of this book is really devoted to rhetorical amplification. to

answering the question *how*. It first explains expansion — *in the order* of the different heads of the framework — *under the several technical divisions* of a discourse, viz., the introduction, the proposition, the discussion, and the conclusion, — *in the form* either of description, narration, argument, or exposition.

As little amplification as possible should be required of the pupil until the principles of these processes of discourse are thoroughly understood. He may be profitably occupied for a time in gathering, and in analyzing as indicated in the following exercise. Such short expositions or written paragraphs as have heretofore been suggested, consisting of sentences that cohere and have sequence, are expressions of a single idea, and may be constructed without prejudice to proper literary development by pupils proficient in grammar, and grounded in the principles of beauty. The theory of the paragraph, and the combination of paragraphs in a composition, will be explained later (p. 249).

#### QUESTIONS.

Given a mass of gathered thoughts, facts, and illustrations, how is the inventor to secure sequence, proportion, and unity? Explain the mental operations involved. Give the substance of Ruskin's description of analysis. Why is proportion so often lacking? How is it to be attained?

State the importance of the analytic procedure. Under what circumstances may the process of formal gathering be dispensed with? May the order of heads be modified? May the practice of writing daily themes be beneficial? Sum up the general laws of the framework. Place on the blackboard a framework obtained by the application of these laws to the rough draft of thoughts on "The Incentive to Study." Name the three steps in the process of composing, and state the advantages of this method.

State your opinion of careful revision; of allowing an interval to elapse between the act of composing and revising. Do you know of any authors who gave years to revision? Describe the process of revision. Do you see any way in which copying affords opportunity for further improvement in style, etc.?



## SUGGESTED EXERCISES.

Read Milton's "Areopagitica; or Speech for the Liberty of Unlicenc'd Printing;" Lowell's essay on Izaak Walton; or any brief classic that may be accessible. Carefully analyze the work you select, with a view to determining the heads the author follows. Write these out in the form of a framework, and discuss this framework. Give your opinion of the logical arrangement and classification of the material, and of the precision and fullness with which the separate heads are treated. Is the thought associated thought? Is the order natural, and easy for the reader to remember? Do the ideas cohere? Is climax regarded? Are the principles of the framework as you have learned them applied by the author?

Evolve a plan from the draft of thoughts you presented at the last recitation in connection with the subject you selected, and submit it for criticism.

[NOTE. — The instructor is urged to have every exercise read in the presence of the class, inviting criticisms from all. It is surprising to see how rapidly this practice develops a critical taste, and what a happy effect this taste produces in turn on the style of those in whom it is awakened. Care is to be taken that the beginner is not discouraged by too severe or exhaustive criticism. As the pupil advances, his performances may be more closely examined, and his attention directed to nicer points.]

## BOOKS OF REFERENCE.

Higginson's "Hints on Writing," Edgar A. Poe's essay on the "Philosophy of Composition."

## LESSON VIII.

## FORMAL DIVISIONS OF A DISCOURSE.

When we are employed after a proper manner in the study of composition, we are cultivating reason itself. — DR. BLAIR.

English composition deservedly occupies in our schools an important position, and is rightly regarded as a means of training the mind to think, as well as to express thought. — THE RECTOR OF GREAT GONERBY.

**The Four Natural Divisions of a Theme.** — The thoughts logically arranged in the framework are amplified in the order there indicated, with reference to certain divisions or parts into which any discourse naturally resolves itself. The theme, with its legitimate limits and particular object, must be precisely stated at the outset. Such formal statement is called the Proposition. The theme as defined in the proposition must next be amplified in accordance with the plan adopted. Such amplification is technically called the Discussion. The proposition and the discussion are obviously essential divisions; the discussion constituting the substance of every literary work. Additional, but non-essential, parts are the Introduction, or preliminary discourse, and the Conclusion.

This fourfold classification has come down to us from Greek and Roman teachers, and is instinctively adopted by all writers. Some add a fifth formal division between the proposition and the discussion; viz., the analysis, or the decomposition of the theme into its heads and subheads. Except in the case of certain forms of legal or theological argument, it is usual to omit the analysis.

**The Subject.** — Every piece of literature supposes a subject or topic, in the selection of which certain princi-

ples are involved. First, the law of adaptation must be consulted. The subject must harmonize with the mental capacity, tastes, and environment of the writer. In his "Tractate of Education," Milton, in full agreement with Horace and other critics, deprecates forcing beginners "to compose themes which are the acts of ripest judgment and of a head filled with long reading." Conformity to this phase of harmony does not necessarily mean familiarity with the subject. The student need know nothing of his theme beforehand; but it must be one upon which he can thoroughly inform himself by reasonable effort.

It has been said that a person who knows nothing of a subject will usually write a better book on that subject than one who has made it a specialty. The reason is, that such an author assumes nothing on the part of his readers, puts himself entirely in their place, spontaneously selects all they wish to know, and expresses it intelligibly.

**Adaptedness of Subject** implies interest in it on the part of the writer; and interest insures hearty, sincere investigation. Furthermore, there must be interest on the part of the hearers or readers as well; and to evoke this interest the subject must be adapted to their feelings and thoughts, — a most important essential. Themes that are novel as well as momentous perfectly fulfill this condition. The subject is also to be adapted to the occasion which called it forth and to the object which the writer desires to accomplish. The "Areopagitica," the subject of the recent exercise in analysis, failed to secure the abolition of the censorship of the press, because its lofty motives were out of harmony with the times.

**Unity of Subject.** — In the second place, the subject

must not be so comprehensive — cover so much ground — as to make unity in its treatment impossible. The young writer should have one object clearly in view, and that object must be indicated in a duly narrowed subject.

The abstract topic, “Fiction,” for instance, suggests so many different lines of thought that the composer is bewildered and crippled; thus, Fiction as a Literary Form, Schools of Fiction, Philosophy of Fiction, Province of Fiction, Newspaper Fiction, Psychological Fiction, Religious Fiction, Politics in Fiction, Art in Fiction, Disease as depicted in Fiction, Crime in Fiction, Fashion in Fiction, Historical Fiction, Fiction in the Pulpit, Success in Fiction, Moral Purpose in Fiction, Value of Fiction, Fiction Fair and Foul, Abuse of Fiction, Dangers of Sensational Fiction, French Fiction, Immorality in Modern Fiction, the Charm of Fiction, Craving for Fiction, Fiction for the People, Fiction for Children, Responsibility of Writers of Fiction. If the student write on such a topic, it must be only after a most superficial and unsatisfactory fashion. But let a single direction be given to his ideas by narrowing the subject to this, “The Propriety of Teaching Religious Truth through the Medium of Fiction,” and apprehension at once becomes distinct, a definite nucleus is established round which to group collected facts; and gathering in the contracted field becomes easy.

Finally, the subject should express the proposition exactly, concisely, and in a way to stimulate reflection. What the subject is to an essay, its title should be to a book, — original, short, expressive of the contents. The object of the title is to describe the book accurately to readers likely to be interested in its pages; care should be taken that it be not obscure or misleading.

**The Introduction, or Exordium,**<sup>1</sup> ushers in the theme. It is simply the approach to the discussion, a preliminary statement or explanation; and its object, according to

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<sup>1</sup> Exordium is a Latin word meaning “the warp of a web; a beginning.”



Cicero, is to render the hearers well-disposed, attentive, and open to persuasion. Rendering the hearers well-disposed, that is, establishing harmony between their feelings and the sentiment of the discourse, at times requires consummate tact, especially where there is prejudice to remove, or outright hostility to subdue. Not until this is accomplished, however, will the listeners become sufficiently interested to give attention to what follows.

To secure the desired attitude on the part of his audience or group of readers, the author must be modest in opening his theme; not promising too much, and thus awakening expectations that may be disappointed. He must convey the impression of candor and earnestness. He must shun all vehemence, as early exhibition of passion is sure to be construed as an evidence of prejudice, or to alienate minds not yet in harmony with his heated imagination. Finally, he must forswear a long or irrelevant preamble. The one argues a reluctance to enter upon the discussion; the other, inexcusable indolence or deplorable mental incapacity. Both are confessions of fatal weakness.

**The Introduction to be written after the Discussion.** — An introduction, to be easy and natural, to seem to have sprung spontaneously from the body of the theme, should not be composed until the discourse is completed and the author has before him what he wishes to introduce. Indifference to this principle betrays the young composer into lavishing his supreme effort on the exordium, which he crowds with irrelevant matter, and expands to a disproportionate length. Then, finding himself bankrupt of time, he hurriedly patches on a brief and ill-considered discussion.

Tentative or experimental introductions are sometimes written in advance to serve as general guides to the writer. Such introductions are carefully altered as the amplification progresses.

**The Introduction assumes many Forms.** — That most frequently employed involves a statement respecting the general class to which the subject belongs, and an easy descent from this to the particular case in question. An illustration of this type is the following introduction to an essay on gracefulness, by Herbert Spencer : —

“The doctrine that beauty is our general name for certain qualities of things which are habitually associated with our gratifications, and that thus our idea of beauty is a result of accumulated pleasurable experiences, — a doctrine with which, under an expanded form, I wholly agree, — has not, I think, been applied to that quality of form and movement which we term grace. The attribute to which we apply this term clearly implies some perfection in the thing possessing it. We do not ascribe this attribute to cart horses, tortoises, and hippopotami, in all of which the powers of movement are imperfectly developed ; but we do ascribe it to greyhounds, antelopes, race horses, all of which have highly efficient locomotive organs. What, then, is this distinctive peculiarity of structure and action?”

**An Allusion** to some well-known fact, tradition, or story, is a happy, because an out-of-the-ordinary and unconventional, way of opening a subject. Sometimes an introduction rivets attention at once by assuming the form of a question ; sometimes it engages interest by correcting an erroneous impression.

Thus Cicero inquires at the opening of his second “Philippic :” “To what destiny of mine, O Conscript Fathers! shall I say it is owing, that none for the last twenty years has been an enemy of the republic without at the same time declaring war against me?” And Sallust begins his “Jugurthine War” with the paragraph : “Mankind complain unreasonably of their nature, that, being weak and short-lived,

it is governed by chance rather than intellectual power; but you will find upon reflection that there is nothing more noble or excellent, and that to nature is wanting rather human industry than ability or time. If man had as much regard for worthy objects as he has spirit in the pursuit of what is useless, unprofitable, and even perilous, he would not be governed by circumstances more than he would govern them, and he would attain to a point of greatness at which, instead of being mortal, he would be immortalized by glory."

**The Historical Introduction** is generally explanatory of the purpose of the narrator. Prescott introduces his "History of the Reign of Philip the Second" as follows:—

"In a former work I have endeavored to portray the period when the different provinces of Spain were consolidated into one empire under the rule of Ferdinand and Isabella; when, by their wise and beneficent policy, the nation emerged from the obscurity in which it had so long remained behind the Pyrenees, and took its place as one of the great members of the European commonwealth. I now propose to examine a later period in the history of the same nation,—the reign of Philip the Second; when, with resources enlarged, and territory extended by a brilliant career of discovery and conquest, it had risen to the zenith of its power."

**A Dramatic Performance** may be formally introduced by a Prologue, as in Ben Jonson's "Every Man in His Humour." The author here condemns the inartistic method of the new romantic school, its defiance of technic, its indifference to unity, etc. He promises to restrict comedy to the everyday actions of men. He does not purpose pandering to vulgar pleasure. He will not write dramas to charm the public ear, but to educate it.

#### PROLOGUE.

Though need make many poets, and *some* such  
As art and nature have not bettered much;  
Yet ours for want hath not so loved the stage,  
As he dare serve the ill customs of the age,

Or purchase your delight at such a rate,  
 As, for it, he himself must justly hate:  
 To make a child now swaddled, to proceed  
 Man, and then shoot up, in one beard and weed,  
 Past threescore years ; or, with three rusty swords,  
 And help of some few foot and half-foot words,  
 Fight over York and Lancaster's long jars,  
 And in the tiring-house bring wounds to scars.  
 He rather prays you will be pleased to see  
*One such* to-day, as other plays should be ;  
 Where neither chorus wafts you o'er the seas,  
 Nor creaking throne comes down the boys to please :  
 Nor nimble squib is seen to make afraid  
 The gentlewoman ; nor rolled bullet heard  
 To say, it thunders ; nor tempestuous drum  
 Rumbles, to tell you when the storm doth come ;  
 But deeds, and language, such as men do use,  
 And persons, such as comedy would choose,  
 When she would shew an image of the times,  
 And sport with human follies, not with crimes.  
 Except we make them such, by loving still  
 Our popular errors, when we know they're ill.  
 I mean such errors as you'll all confess,  
 By laughing at them, they deserve no less :  
 Which when you heartily do, there's hope left then,  
 You, that have so graced monsters, may like men.

The grandest of poetical introductions occurs at the beginning of the third book of "Paradise Lost," and is especially deserving of notice as an embodiment of pathos.

**The Introduction may be omitted.**—Some subjects do not require a formal introduction. In cases where the avenues of approach have been thoroughly trodden by those addressed, any preliminary statement would be superfluous and enervating. It is better to say what is to be said at once. Amid the excitements of the Catilinarian conspiracy, Cicero brushed aside all formality in his first crushing blow at the profligate : "When, O Catiline !



do you mean to cease abusing our patience? How long is your madness still to mock us? When is there to be an end of your unbridled audacity?" Blunt as such directness may seem, it was in harmony with the circumstances of the case, it was business-like, it was poignant. The crisis admitted of no delay.

Lamb's "Essay on Poor Relations" opens with equal abruptness. "A poor relation is the most irrelevant thing in nature, a piece of impertinent correspondency, an odious approximation, a haunting conscience," etc. Bacon's "Essay on Discourse" dispenses with introductory remarks. Many other essayists and orators either omit the introduction, or make it conspicuously brief and direct.

**The Proposition** is the formal definite statement of the subject of the discourse. It presents clearly and precisely the leading thought or design which gives unity to the theme, thus indicating the scope of the discussion. A carefully narrowed subject really expresses the proposition, so that as a technical division the latter may be dispensed with. Where formality is undesirable, the proposition is made to close the introduction, as in the analysis illustrated on p. 75.

The writer's taste will suggest the best time and way of informing his readers or hearers where he is about to lead them. Ignatius Donnelly begins his "Atlantis" thus :—

"This book is an attempt to demonstrate several distinct and novel propositions. These are :—

"1. That there once existed in the Atlantic Ocean, opposite the mouth of the Mediterranean Sea, a large island, which was the remnant of an Atlantic continent, and known to the ancient world as Atlantis."

And so on, through thirteen propositions.

**The Analysis or Division** makes known the heads to be developed in discussing the theme. As already shown, in many cases formal analysis of this kind is unnecessary. If it be employed, care should be taken that the heads announced be few, distinct, logical, and exhaustive. Of course these heads will be those that constitute the framework.

**The Discussion** is nothing more than the amplification or unfolding of the framework, by resolving the general statements there made into particulars; by various forms of repetition; by the insertion of allusions, anecdotes, and quotations, which illuminate and strengthen; and by the use of apt comparisons, which often convey more information than pages of description.

The particular form given to the discussion will depend on the object in view. It may be a narration, a description, an argument, or a didactic essay. The principles governing the expression of themes in these different forms will be unfolded at once, so that the amplifier may know how to relate facts, tell qualities, convince, and give instruction, in accordance with rhetorical law. But in each instance he must confine himself strictly to his framework; digressions are not to be tolerated.

**The Conclusion**, in an argumentative discourse called **the Peroration**, sums up compactly, or recapitulates, the leading points of the discussion, clearly demonstrating their bearing as parts of a unity; or it strengthens the reasoning adduced by an appeal to the conscience, judgment, or feelings. Like the introduction, it is a most important division of the theme. As the object of the former is to attract and prepossess, that of the conclusion is to leave a powerful impression. Hence the conclusion is the place where beauty of thought and expression should

culminate. Further, no theme should close otherwise than in a climax of enthusiastic interest or overpowering conviction. The advice of Dr. Leifchild, based on his own practice, is in point :—

“Begin low, proceed slow,  
Take fire, rise higher,  
Be self-possessed when most impressed,  
At the end wax warm, and sit down in a storm.”

**When to Conclude.** — To know *when* to conclude is a gift lacking in many otherwise good writers. “A conclusion,” says Archbishop Whately, “should be neither sudden and abrupt (so as to induce the hearer to say, ‘I did not know he was going to leave off’); nor again so long as to excite the hearer’s impatience after he has been led to expect an end. It is a common fault with the extempore speaker, on finding himself listened to with approbation, to go on adding another and another sentence after he has announced his intention of bringing his discourse to a close; till at length, the audience becoming manifestly weary and impatient, he is forced to conclude in a feeble and spiritless manner, like a half-extinguished candle going out in smoke.”

It is always better to omit something good than to add something worthless. And here we have a signal application of the old Greek maxim, “The half is more than the whole.” There are cases in which it is best to spare the reader a formal closing. The last paragraph of the discussion, particularly if it form the climax of a series, may constitute the conclusion.

In closing his essay on style, Schopenhauer gathers under one cause the various effects he has been discussing, reading at the same time a profitable lesson to the young composer :—

"Few write in the way in which an architect builds, who, before he sets to work, sketches out his plan, and thinks it over down to its smallest details. Nay, most people write only as though they were playing dominoes ; and as in this game the pieces are arranged half by design, half by chance, so it is with the sequence and connection of their sentences. They only just have an idea of what the general shape of their work will be, and of the aim they set before themselves. Many are ignorant even of this, and write as the coral insects build ; period joins to period ; and who knows what the author means ?

"Life nowadays goes at a gallop ; and the way in which this affects literature is to make it extremely superficial and slovenly."

### QUESTIONS.

Name the formal divisions of discourse. Which are essential, and which non-essential ? To what must the subject be adapted ? Give Milton's theory of subjects for beginners. Is familiarity with the theme an essential ? Show how a subject may be too comprehensive. Explain what is meant by *narrowing a theme*. A college chaplain advertises among a hundred general themes for ten-minute addresses the following specially fertile topics : Pleasure, Sin, Patriotism, Politics, Commerce, Bible, Newspapers, Women, Dress. The student may indicate the different lines of treatment of which each is susceptible.

Define the Introduction. State its object. What requires consummate tact ? Enumerate the essentials of a rhetorical introduction. What tendency on the part of young writers explains the long introductions so common in college exercises ? (*The tendency to gather from too distant a field of supply, through fear of not securing sufficient material to fill the required number of pages.*) What explains the irrelevant introduction which bears no relation whatever to the subject ? When should the introduction be written, and why ? Describe certain forms of introduction. When may the introduction be omitted ?

What is the proposition ? How should it be expressed ? On what will its form and place depend ? Define the analysis. What, in effect, is the discussion ? How is its particular form determined ? State the object of the conclusion. What should the closing sentences epitomize ? What is the secret of knowing when to conclude ? May the conclusion be dispensed with ?



## SUGGESTED EXERCISES.

Deduce the true subject, working idea, or lesson embodied in the story, from Book I. of Spenser's "*The Faerie Queene*" (the author informs us that his poem as a whole is "a continued allegorie," the general end of which is "to fashion a gentleman or noble person perfected in the twelve morall vertues"); from Marlowe's "*Dr. Faustus*" or Goethe's "*Faust*" (Faust, "a personification of the pride of will and eagerness of curiosity, devoured with a desire for knowledge at any price, willing to give in exchange for it his soul and body to the great enemy of mankind"); from Tennyson's "*Locksley Hall*" and "*Locksley Hall Sixty Years After*;" from George Eliot's "*Romola*" and "*The Mill on the Floss*;" from Wordsworth's "*The White Doe of Rylstone*;" from "*Ivanhoe*," "*The Lady of the Lake*," "*Vanity Fair*," "*The Deerslayer*," "*Ben-Hur*," "*Elsie Venner*," or any classic.

Prepare a tentative introduction for an essay on the "Color, Form, and Odor Effects in '*Evangeline*.'" (General Statement. — It has been said that, without the use of æsthetic sense factors, no poet can agreeably or impressively utter his thoughts.)

Let each student bring to the recitation room, for examination and criticism, the introduction to some history, essay, drama, or novel, that may be within reach. In this way the class may be made familiar with a useful variety of introductions.

The instructor may briefly note the introductory methods of Bacon, Addison, Lamb, Emerson; may read also to the class the first page of Matthew Arnold's essay, "*On Translating Homer*," separating the proposition from the introduction; may further illustrate forms of conclusion from the essays, speeches, etc., of Addison, Steele, Macaulay, De Quincey, Lamb, Herbert Spencer, Matthew Arnold, Cardinal Newman, Lowell, Webster, Pitt, Fox, Sheridan, and Burke.

## BOOKS OF REFERENCE.

On the principle that the pupil should study, when possible, the real authors, the men who discovered rhetorical laws, reference is suggested to the works of Aristotle, Cicero, Horace, and Quintilian.

## LESSON IX.

## METHODS OF AMPLIFICATION.—DESCRIPTION.

Objects should be painted so accurately as to form in the mind of the reader distinct and lively images. — LORD KAMES.

Personal experience is the basis of all real literature. The writer must have thought the thoughts, seen the objects (with bodily or mental vision), and felt the feelings; otherwise he can have no power over us. — LEWES.

**In Amplifying**, the composer may describe, narrate, argue, or expound. Each of the processes may separately characterize the body of a written production; or they may all enter, in a greater or less degree, into the same composition.

**Description** portrays in language the distinguishing characteristics or qualities of things. The graphic and plastic arts delineate with pencil, brush, and chisel; rhetorical description is word painting. As a rule, words can describe with greater precision and detail than form and color; sometimes they are capable of producing effects impossible to painting and sculpture. Parrhasius, in the fable, deplored his powerlessness to paint a groan. The force of Milton's series —

“Rocks, caves, lakes, fens, bogs, dens, and shades of death,  
A universe of death” —

would be lost, were it not for the addition of the closing adjunct, — “of death.”

There are, however, dramatic situations in which no words could be spoken, passions at white heat which no language can portray.

What human sounds can convey the speechless agony of a Niobe? "Hate," says Theodore Watts, "though voluble as Clytemnestra's when hate is at that red heat which the poet can render, changes in a moment when that redness has been fanned to hatred's own last complexion, — whiteness as of iron at the melting point." This is what can be represented only on canvas or in marble. In all ordinary cases, the student will understand that English words are his best implements of description.

**Description is an Art**, and hence implies principles. The essentials of description are Vividness, Unity in Variety, and Sequence.

**Vividness.** — Clearness of vision is at the foundation of a talent for description. What is described must be seen so clearly, and pictured so graphically, that the mind addressed perceives, through the medium of mental images, as distinctly as if the actual object were before it. Vividness is secured by the selection of a few striking characteristics, from which the powers of conception, naturally exercised in reproducing the most prominent and important details, easily form, with the aid of the imagination, a true picture. Thus Carlyle, in painting the ruins of the Bastille, with one masterly touch, — the grated cage projecting from the débris that filled its dungeons, — recalls three centuries of horrors :<sup>1</sup> —

"All lamplit, allegorically decorated. In the depths of the background is a single lugubrious lamp, rendering dim-visible one of your iron cages, half-buried, and some Prison stones, — Tyranny vanishing downward, all gone but the skirt: the rest wholly lamp-festoons, trees real or of paste-board; in the similitude of a fairy grove; with this inscription, readable to runner: ' Ici l'on dance,' ' Dancing Here.' "

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<sup>1</sup> The instructor is advised to have all the illustrative extracts that follow read aloud, and thoroughly criticised by members of the class.

And how impressive the images of dreariness and ruin in the following, from Ossian!—

“I have seen the walls of Balclutha, but they were desolate. The flames had resounded in the halls, and the voice of the people is heard no more. The stream of Clutha was removed from its place by the fall of the walls. The thistle shook there its lovely head; the moss whistled to the wind. The fox looked out from the windows; and the rank grass waved round his head.”

**The Chief Elements of a Descriptive Enumeration are Form and Color**, which lie at the basis of all our knowledge of the external world. In giving an account of the general appearance of an object, the particular shape, size, and hue, wherein it differs from every other object of its class, are to be conspicuously brought out. Shakespeare selected typical elements in his famous description of the stallion in “Venus and Adonis:”—

“Round-hoof’d, short-jointed, fetlocks shag and long,  
Broad breast, full eye, small head, and nostril wide,  
High crest, short ears, straight legs, and passing strong,  
Thin mane, thick tail, broad buttock, tender hide:  
Look, what a horse should have he did not lack,  
Save a proud rider on so proud a back.”

There is no difficulty in forming a picture from such an inventory of points, because they are individual, distinguishing this particular thoroughbred that so “excelled a common one in shape and courage, color, pace, and bone.” Perfect individuality is indispensable to vividness; mere generalities repel. Hence—

**Comparison with what is familiar**, which substantially aids the mind in forming a concrete image, is a most valuable expedient in all kinds of description. If told, for instance, that the Great Pyramid is about twice as high as Trinity spire, a New Yorker would have a clear idea of its



elevation above the sand. In "Les Misérables," Victor Hugo conveys an exact idea of the position of the contending armies at Waterloo by likening the field to the letter A:—

"Those who wish to form a distinct idea of the battle of Waterloo need only imagine a capital A laid on the ground. The left leg of the A is the Nivelles road, the right one the Genappe road, while the string of the A is the broken way running from Ohain to Braine l'Alleud. The top of the A is Mont St. Jean, where Wellington is; the left lower point is Hougomont, where Reille is, with Jérôme Bonaparte; the right lower point is La Belle Alliance, where Napoleon is. A little below the point where the string of the A meets and cuts the right leg, is La Haye Sainte; and in the center of this string is the exact spot where the battle was concluded."

Thus explanatory comparisons illustrate in the happiest manner even abstruse philosophical compositions; and recourse to them is natural. "From the most complex and abstract inferences," says Spencer in his "Psychology," "to the most rudimentary intuitions, all intelligence proceeds by the establishment of relations of likeness and unlikeness."

**Vividness may be promoted by the Suppression of Details.** As the object is to make a strong impression on the imagination, some single circumstance, happily selected, may be of greater avail than a labored inventory. Homer portrays the beauty of Helen, not by an elaborate catalogue of physical excellences, but by simply noting its effect on the old men of Troy as she walks upon the ramparts. They confess her "wholly like in feature to the deathless goddesses," and fully worth the sorrows of a nine years' war. The imagination of the reader is sufficiently excited by this bare statement, and instantly fills in a picture of the

"Face that launched a thousand ships,  
And burnt the topless towers of Ilium."

Immeasurably below this sublime ellipsis of Homer is the inventory of traits published by a Greek writer of the twelfth century A.D., and translated as follows:—

“She was a woman right beautiful, with fine eyebrows, of clearest complexion, beautiful cheeks, comely, with large full eyes, with snow-white skin, quick-glancing, graceful; fair-armed, voluptuous, a grove filled with graces; the complexion fair, the cheek rosy, the countenance pleasing, the eye blooming, — a beauty unartificial, untinted, of its natural color, — adding brightness to the brightest cherry, as if one should dye ivory with resplendent purple; her neck long, of dazzling whiteness, whence she was called the swan-born, beautiful Helen.”

With its repetitions and puerilities, the description above is impotent in the extreme. It conveys no distinctive notion of Helen's face or form, and is applicable to any beautiful woman. Economy in the number, as well as taste in the choice, of particulars, is a condition of vividness.

Finally, without personal knowledge of the thing described, there can be no distinct image in the mind of the writer, and therefore none can be communicated to that of the reader. Direct experience is a *sine qua non* of originality; the personal element, of charming description. The describer, of all writers, must be a producer, and not a distributer of other men's views. It is far better for the beginner to describe a cardinal flower he has looked at than Kew Gardens secondhand; to write of a sheep pasture in his native town than garble the reports of travelers on the Himalayas or the highlands of Europe.

**Unity in Variety; Sequence.** — In the enumeration of parts, the writer is not to lose sight of the unity which gives meaning to the whole. As selection is the first great essential of description, so arrangement is the second, — the grouping or massing of the selected details round some center, some working idea, some one main aspect, for the purpose of producing the most powerful effect.

In Carlyle's description of the Bastille in ruins (p. 93), the details of the lights are clustered round the central figure of the prison cage, which is intended for deep impression. In like manner, the student, when examining an object or scene with a view to describing it, must always seek for the principal source of impression, and group round this as few vivid details as are consistent with fidelity of rendering. Perspective is insured by treating these details proportionally, and sequence by presenting them in the order suggested by the laws of association. Illustrations of description follow. The student will notice the picturing power of Carlyle's adjectives, the revelation of artistic skill in the selection and grouping, and the preservation of unity in variety.

**Description of Material Objects.**—Writers most frequently describe isolated material objects, natural scenery, and persons. In the description of objects, the composer will find it convenient to select heads from a framework like the following, adding such new divisions as may suggest themselves, and determining an order appropriate to the nature of the case:—

I. Situation and surroundings. Time when object was made, invented, or discovered; changes it has undergone. II. History; traditions or reminiscences. III. Materials of which made; form, size, color, peculiar features. IV. Comparison with any similar object. V. Purpose for which designed; fulfillment of function. VI. Effects it has produced. VII. Feelings awakened in the mind of the beholder.

In illustration of this kind of description, the following account of the Vocal Memnon, near the ruins of Thebes, is extracted from Bishop Wainwright's "Land of Bondage:—" —

“**The Statue of Memnon** (which name is said to be a corruption of Mi-ammon, or ‘the beloved of Ammon,’ the favorite title of Rameses the Great) is one of two colossal figures between fifty and sixty feet in height, which stand in a line with each other, facing the east, and about forty feet apart. Their position on the wide solitary plain, with the Libyan mountains for a background, their attitude,—being seated in perfect repose, with the palms of the hands resting upon the knees,—and their immense size, produce a striking and almost sublime effect as you approach them. Coming near, you perceive that they have been much mutilated. The general outline can be traced; but the faces are destroyed, and the other parts much disfigured. The southern statue is one entire block, and so, probably, was the other, or the Memnon, originally. But it fell asunder, or was shattered by an earthquake, before our Saviour’s time, and was repaired, and now seems to consist of separate though massive blocks of stone. We had read that the secret of the sounding statue was disclosed by the discovery of a block of stone on the lap of the figure, which, on being struck, produced a ringing noise; and we determined to try the experiment. With great difficulty, and by placing one man upon the shoulders of another, one of our Arabs succeeded in getting up. He was directed to strike, with a fragment of stone that was thrown up to him, upon various parts, when the sound produced was perfectly dead, as if the blow was upon a solid wall. Again he struck, and a clear ringing sound, like that from an anvil, was produced, or, as it has been described, the striking upon brass. This experiment we tried repeatedly; and the Arab produced the effect without our being able to see him from below. We became satisfied, therefore, that the Harp of Memnon was nothing more than an artifice of the priests. One of them, by a secret passage within the body of the statue, could gain access to the sounding stone, and at sunrise produce an effect, which, when the block was perfect, might easily be supposed to resemble the twanging of a harp string. The people of the country, however, still believe that Memnon was once vocal; and the Arabs call it *Salamat*, or the statue that bids good morning.”

**Description of Natural Scenery.** — The following outline will prove suggestive to the delineator of natural beauty:—

I. Circumstances under which view was seen,—sunrise, noon, evening, moonlight. II. Natural features,—plains, mountains, valleys, forests, rivers, lakes, cultivated fields. III. Improvements made by man,—buildings, bridges, railroads, other evidences of human industry. IV. Living creatures that animate the scene,—men, quadrupeds,



birds. V. Neighboring inhabitants. VI. Sounds, — streams, waterfalls, wind, lowing of cattle, baying of hounds, notes of song birds, cries of waterfowl, call of owl or whip-poor-will, hum of machinery, etc. VII. Comparison with other scenes. VIII. Historical associations. IX. Feelings awakened. These heads are to be worked over, and combined in a unity consistent with the occasion and the design of the writer.

Blackmore's description of Plover's Barrows farm, in "Lorna Doone," delightfully illustrates the application of many of these thoughts : —

"Almost everybody knows, in our part of the world at least, how pleasant and soft the fall of the land is round about Plover's Barrows farm. All above it is strong dark mountain, spread with heath, and desolate ; but near our house the valleys cove, and open warmth and shelter. Here are trees, and bright green grass, and orchards full of contentment ; and a man may scarce espy the brook, although he hears it everywhere. And indeed a stout good piece of it comes through our farmyard, and swells sometimes to a rush of waves, when the clouds are on the hilltops. But all below where the valley bends, and the Lynn stream goes along with it, pretty meadows slope their breast, and the sun spreads on the water.

"To awake as the summer sun came slanting over the hilltops, with hope on every beam adance to the laughter of the morning ; to see the leaves across the 'window ruffling on the fresh new air, and the tendrils of the powdery vine turning from their beaded sleep. Then the lustrous meadows far beyond the thatch of the garden wall, yet seen beneath the hanging scallops of the walnut tree, all awakening, dressed in pearl, all amazed at their own glistening, like a maid at her own ideas. Down them troop the lowing kine, walking each with a step of character (even as men and women do), yet all alike with toss of horns, and spread of udders ready. From them, without a word, we turn to the farmyard proper, seen on the right, and dryly strawed from the petty rush of the pitch-paved runnel. Round it stand the snug outbuildings, — barn, corn chamber, cider press, stables, with a blinkered horse in every doorway munching, while his driver tightens buckles, whistles, and looks down the lane, dallying to begin his labor till the milkmaids be gone by. Here the cock comes forth at last. He claps his wings, and shouts 'Cock-a-doodle ;' and no other cock dare look at him. Two or three go sidling off, waiting till their spurs be grown ; and then the crowd of partlets comes, chattering how their lord has dreamed, and crowed at two in the morning, and praying that the old brown rat would



only dare to face him. But while the cock is crowing still, and the pullet world admiring him, who comes up but the old turkey cock, with all his family round him! Then the geese at the lower end begin to thrust their breasts out, and mum their down-bits, and look at the gander and scream shrill joy; while the ducks in pond show nothing but tail in proof of their strict neutrality.

“And so it goes on; and so the sun comes, stronger from his drink of dew; and the cattle in the byres, and the horses from the stable, and the men from cottage door, — each has had his rest and food; all smell alike of hay and straw; and every one must hie to work, be it drag, or draw, or delve.”

**The Description of Persons** involves reference to the age, form, features, peculiarities of dress and manners. Carlyle's power as a describer may be further judged of by the following characterization of Mirabeau: —

“Which of these Six Hundred individuals, in plain white cravat, that have come up to regenerate France, might one guess would become their *king*? For a king or leader they, as all bodies of men, must have: be their work what it may, there is one man there who, by character, faculty, position, is fittest of all to do it; that man, as future not yet elected king, walks there among the rest. He with the thick black locks, will it be? With the *hure*, as himself calls it, or black *boar's head*, fit to be ‘shaken’ as a senatorial portent? Through whose shaggy beetle-brows, and rough-hewn, seamed, carbuncled face, there look natural ugliness, smallpox, incontinence, bankruptcy, — and burning fire of genius; like comet-fire glaring fuliginous through murkiest confusions? It is *Gabriel Honoré Riquetti de Mirabeau*, the world-compeller; man-ruling Deputy of Aix! According to the Baroness de Staël, he steps proudly along, though looked at askance here; and shakes his black *chevelure*, or lion's mane; as if prophetic of great deeds.

“Mirabeau's spiritual gift will be found on examination, to be verily an honest and a great one; far the strongest, best practical intellect of that time; entitled to rank among the strong of all times. . . . Hear this man on any subject, you will find him worth considering. He has words in him, rough deliverances; such as men do not forget. As thus: ‘I know but three ways of living in this world: by wages for work; by begging; thirdly, by stealing (so named or not so named).’ Again: ‘Malebranche saw all things in God; and M. Necker sees all things in Necker!’ There are nicknames of Mirabeau's worth whole treatises. ‘Grandison-Cromwell-Lafayette:’ write a volume on the man, as many volumes have been written, and try to say more! It is the best likeness yet drawn of him, — by a

flourish and two dots. Of such inexpressible advantage is it that a man have 'an eye, instead of a pair of spectacles merely;' that, seeing through the formulas of things, and even 'making away' with many a formula, he see into the thing itself, and so know it and be master of it!"

**Description of Mental Traits and States.** — Feelings, thoughts, and mental states, as well as material things, come within the range of description. They constitute the subjective, as opposed to the objective or external, world, and find a place in every speaking portrait, notably in those of the Prologue to Chaucer's "Canterbury Tales," "the most exact pictures of English life that ever were transmitted at any time in English history by any pen." Take, as an example, the description of the prioress: —

"Ther was also a Nonne, a Prioressse,	
That of hire smylyng was ful symple and <i>coy</i> ;	shy
Hire grettest ooth ne was but by <i>seynt Loy</i> ;	St. Eligius
And sche was <i>cleped</i> madame Eglentyne.	called
Ful wel sche sang the servisē divyne,	
Entuned in hire nose ful semēly;	
And Frensch sche spak ful faire and <i>fetysly</i> ,	neatly
After the scole of Stratford attē <i>Bōwe</i> ,	a Norman colony and fashion-
For Frensch of Parys was to hire unknowe.	able suburb of London
At metē wel i-taught was sche withalle;	
Sche leet no morsel from hire lippēs falle,	
Ne wette hire fynGRES in hire saucē deepe.	
Wel cowde sche carie a morsel, and wel keepe,	no forks
That no dropē ne fille upon hire breste.	
In curteisie was set ful moche hire <i>leste</i> .	pleasure
Hire overlippē wypede sche so clene,	
That in hire cuppē was no <i>ferthing</i> sene	anything very small, literally one fourth
Of greccē, whan sche dronken hadde hire draughte.	
Ful semēly after hir mete sche <i>raughte</i> ,	reached
And <i>sikerly</i> sche was of gret disport,	truly
And ful plesaunt, and amyable of <i>port</i> ,	behavior
And <i>peynede</i> hir to countrefetē cheere	took pains
Of court, and ben <i>estatlich</i> of manere,	stately

And to ben holden <i>digne</i> of reverence.	worthy
But for to speken of hir <i>conscience</i>	tenderness
Sche was so charitable and so pitous,	
Sche woldë weep if that sche saw a mous	
Caught in a trappe, if it were deed or bledde.	
Of smalë houndës hadde sche, that sche fedde	
With rosted flessch, or mylk and <i>wastel breed</i> .	cake
But sore weep sche if oon of hem were deed,	
Or if men smot it with a yerdë smerte :	
And al was conscience and tendre herte.	
Ful semëly hire <i>wympel</i> i-pynched was ;	cape or tippet
Hir nose <i>tretys</i> ; hir eyën greye as glas ;	straight
Hir mouth ful smal, and therto softe and reed	
But sikerly sche hadde a fair <i>forheed</i> .	forehead
It was almost a spannë brood, I trowe ;	
For hardily sche was not undergrowe.	
Ful <i>fetys</i> was hir cloke, as I was war.	well-made (facere)
Of smal coral' aboute hir arm sche bar	
A <i>peire</i> of <i>bedës</i> gauded al with grene ;	string of beads ; gaudies
And theron heng a broch of gold ful schene,	were large beads
On which was first <i>i-write</i> a crownëd A,	participle : writ
And after, <i>Amor vincit omnia</i> ."	

The drawing of such a character is a master stroke of description. We know the men and women of no other period of English history as intimately as we know Chaucer's contemporaries. In the "Canterbury Tales" we are brought face to face with our ancestors ; we enter into their pastimes, we share their labors and sorrows, we laugh at their superstitions, we act out their lives. Shakespeare himself has not given us portraits so exact.

#### QUESTIONS.

What forms may amplification assume ? Define description, and show how it differs from painting and sculpture. In what respect has language the advantage of the graphic and plastic arts ? What can they express impossible to speech ? Enumerate the essentials of description. On what does vividness depend ?

Explain the value of comparison. Show how vividness may be promoted by the suppression of details. What is the bearing of personal experience in all description? Explain and illustrate what is meant by grouping. How can the principle be applied by the composer so as to secure perspective and sequence? State heads that may be found appropriate in descriptions of material objects; of natural scenery; of persons and characters. Distinguish between subjective and objective description. In whose descriptions do we find the two blended to perfection? Sum up the canons of description.

#### SUGGESTED EXERCISES.

Have read in class the superb characterization of Queen Elizabeth as given in Green's "A Short History of the English People," pp. 362-370. Require those present to follow the reader carefully, and to write out impromptu the framework on which it is built.

Prescribe work in descriptive invention, assigning as themes objects of interest, scenery, and persons peculiar in appearance and manners, directly accessible to the writers, or encountered during recent travel. Pupils should be encouraged to write while in the presence of the things described; to say simply what they honestly think, and note characteristics they really observe. Remove the impression that such work is childish; replace it with the idea that to be thus naïve or ingenuous is to produce what is readable and even instructive. All intelligent persons crave such glimpses of a writer's heart; all value the smallest grains of native gold.

In the following extract from Tennyson's "Mariana," criticise the selection of elements. Are they typical and suggestive? Is vividness secured by ellipsis of details? Would our attention naturally be drawn to the buzzing of a fly in the window unless everything was still? Does the peeping of the mouse from the crevice suggest the absence of human inmates? What other facts are presupposed by those mentioned?

"All day within the dreamy house,  
The doors upon their hinges creak'd,  
The blue fly sung in the pane; the mouse  
Behind the moldering wainscot shriek'd,  
Or from the crevice peer'd about,"



Apply the laws of description to the following passage, in praise of his bride Elizabeth, from Spenser's "Nuptial Ode." Criticise, also, the picturesque forms:—

"Loe! where she comes along with portly pace,  
Lyke Phœbe, from her chamber of the East,  
Arysing forth to run her mighty race,  
Clad all in white, that seemes a virgin best.  
So well it her beseemes, that ye would weene  
Some angell she had beene.

Her long loose yellow locks lyke golden wyre,  
Sprinckled with perle, and perling flowres atweene,  
Doe lyke a golden mantle her attyre;  
And, being crowned with a girland greene,  
Seeme lyke some mayden Queene.

"But if ye saw that which no eyes can see,  
The inward beauty of her lively spright,  
Garnisht with heavenly guifts of high degree,  
Much more then would ye wonder at that sight,  
There dwels sweet love, and constant chastity,  
Unspotted fayth, and comely womanhood,  
Regard of honour, and mild modesty;  
There vertue raynes as Queene in royal throne,  
And giveth lawes alone,  
The which the base affections doe obay,  
And yeeld theyr services unto her will;  
Ne thought of thing uncomely ever may  
Thereto approach to tempt her mind to ill.  
Had ye once seene these her celestial treasures,  
And unrevealed pleasures,  
Then would ye wonder, and her prayses sing,  
That al the woods should answer, and your echo ring."

#### BOOKS OF REFERENCE.

Lessing's "Laocoon." For further readings in description, William Black's novels; Griffith's "Idylls from the Sanskrit;" Thomson's "Seasons," which was rejected at first by the booksellers because there was too much description in it; Milton's "L'Allegro" and "Il Penseroso," the richest poems in our language; Byron's "Childe Harold" and other works; Goldsmith's Poems; Parnell's "Hermit;" Ossian; Carlyle's "French Revolution" and "Frederick the Great."

## LESSON X.

## NARRATION.

In narration, the force of language consists in raising complete images, which transport the reader, as by magic, into the very place of the important action, and convert him into a spectator, beholding everything that passes. A narrative ought to rival a picture in the liveliness and accuracy of its representations.—**LORD KAMES.**

**Narration is the Account of Real or Imaginary Occurrences.** It relates, according to certain principles of order, the particulars of some event, or series of events. Happenings, instead of qualities, are selected; and these are combined in such a way as to preserve their proper relations to one another and to the unity of which they are parts. Inasmuch as fiction deals with imaginary events, narration forms the basis of novels and romances, as well as of histories, biographies, books of travel, letters, diaries, etc. It thus determines the character of a greater number of prose and poetical forms than any other variety of amplification.

**Narration naturally accompanies Description;** in fact, the two are often inseparable, as has been made evident in certain of the illustrative extracts. While enumerating the characteristics of a scene or object, it is psychological for the describer to revert to its history, to narrate its associations. Conversely, "events of importance usually imply a set of arrangements more or less complicated, and occupying a definite space, thus presupposing the means of description. Such are the movements of armies and the

occupation of new countries ; the busy life of cities ; the workings of nature on a grand scale ; the vicissitudes of the seasons, day and night, storms, tides, and the flow of rivers ; geological changes ; the evolution of vegetable and animal life. Narration, therefore, may even have to put on the guise of a series of descriptions."

Description naturally paves the way for narration. Histories appropriately begin with the geography of the country treated ; novels, with the scenes amid which their plots are laid. "The Lady of the Lake," a type of the narrative poem, ushers in its story with a description of the physical features of the Trossachs, — "each purple peak, each flinty spire ;" and the continuity of the tale is repeatedly broken by striking pieces of nature delineation. Poets, novelists, and historians, give varying prominence to the descriptive feature.

**Canons of Narration.** — To tell what happens is the easiest kind of invention ; to tell it well implies observance of the following principles, which underlie all effective narration.

**The Law of Selection** applies here as in description, limiting the narrator to circumstances that are strikingly characteristic or individual, suited to the purpose in view, and necessary. The selection of what is really important from the great mass of material at the writer's disposal is often the most difficult part of his task and the severest test of his judgment. Insignificant and wearisome details — which are read only to be forgotten, or not read at all — must be rigidly thrust aside. Undue expansion is fatal. Delia Bacon's ponderous volume on the multiple authorship of the Shakespearean plays is said to have found but a single reader persistent enough to complete it.

**The Law of Succession.** — The incidents selected are

next to be disposed, either in the precise order of their occurrence, or as a series of causes and effects. Wherever possible, the two methods of procedure are combined. The narrator is expected, not merely to rehearse events, but to explain or account for them. The secret of the art, says Professor Dowden, is "to convert what is merely chronological into a rational sequence, where one thing leads to another by natural associations." That is, every event should prepare the way for its successor.

The reader of a properly constructed history of France, beginning with the extinction of Gallic liberty under Julius Cæsar, and following the drama through the brilliant Renaissance, until the glories of the Grand Monarch are forgotten amid the debaucheries and rampant skepticism of the Fifteenth Louis, intuitively forecasts the Reign of Terror, with all its attendant revolutions, and the eclipse at Waterloo. Sometimes the process is reversed, and the historian refers back from the period he has selected for delineation (consult Motley's "Rise of the Dutch Republic"). The modern philologist, accepting what he sees of their present forms and structure, builds up the past of the Indo-European tongues, until he reaches the four hundred simple sounds of the human voice on which they are all based.

The historical record of Confucius and the Anglo-Saxon "Chronicle" follow the chronological method, and are utterly without interest. The former states in short, disconnected sentences insignificant, isolated facts, — locusts come in such a year, a murder is perpetrated, the King makes a tour, a temple is struck by lightning. The latter is equally barren of pleasing features. Gibbon, John Bach McMaster ("A History of the People of the United States"), and Professor John Fiske, are philosophical historians, in that they satisfactorily account for the events related.



**The Law of Succession requires a Climax.** — The interest must grow as the narration proceeds, until it culminates in the crisis or *dénouement*. There must be movement toward a predetermined end, which end is never lost sight of except by a loose and rambling compiler. This movement may be retarded by the multiplication of details, or accelerated by their suppression. Thus the narrator has it in his power to hold back the reader, or hurry him on, in a few flying words, to an exciting issue. Tendency to acceleration implies force in rhetoric as well as in physics.

In picturing Honnor Cunyngham's battle with the salmon ("Prince Fortunatus"), William Black, with the precision of a master of angling, has selected the characteristic incidents of the action, and skillfully keeps up the reader's suspense, until the dangling flies proclaim a broken hold and the escape of the fish:—

" 'I will try him again now,' said she, with a glance at the water ; and forthwith she set to work with rod and line, beginning a few yards farther up the stream, and gradually working down to where she had risen the fish. She must be almost over him now, and yet there was no sign. Or past him? Or he might have turned, and gone a yard or two farther down? Then, as this eagerly interested spectator was intently watching the swirls of the deep pool, there was a sudden wave on the surface ; she struck up her rod slightly, and the next moment away went her line, tearing through the water, while the reel screamed out its joyous note of recognition. Old Robert jumped to his feet. At the same instant the fish made another appalling rush, far away on the opposite side of the river, and at the end of it flashed into the air — a swift gleam of purple-blue and silver, that revealed his splendid size. Lionel was quite breathless with excitement. He dared not speak to her for fear of distracting her attention. But she was apparently quite calm ; and old Robert looked on without any great solicitude, as if he knew that his young mistress needed neither advice nor assistance. Meanwhile the salmon had come back into the middle of the stream, where it lay deep, only giving evidence of its existence by a series of vicious tugs.

“‘I don’t like that tugging, Robert,’ she said. ‘He knows too much. He has pulled himself free from a fly before.’

“‘Ay, ay, I’m afraid of that too,’ old Robert said, with his keen eyes fixed on every movement of the straining line.

“Then the fish lay still, and sulked; and she took the opportunity of moving a little bit upstream, and reeling in a yard or two.

“‘Would you like to take the rod now, Mr. Moore?’ she said generously.

“‘Oh, certainly not,’ he exclaimed. ‘I would not for worlds you should lose the salmon. And do you think I could take the responsibility?’

“He ceased speaking, for he saw that her attention had once more been drawn to the salmon, which was now calmly and steadily moving upstream. He watched the slow progress of the line; and then, to his horror, he perceived that the fish was heading for the other side of a large gray rock that stood in mid-channel. If he should persist in boring his way up that farther current, would not he inevitably cut the line on the rock? What could she do? Still nearer and nearer to the big boulder went that white line, steadily cutting through the brown water; and still she said not a word, though Lionel fancied she was now putting on a heavier strain. At last the line was almost touching the stone; and there the salmon lay motionless. He was within half a yard of certain freedom, if only he had known; for the water was far too deep to allow of old Robert’s wading in, and getting the line over the rock. But just as Lionel, far more excited than the fisher maiden herself, was wondering what was going to happen next, the whole situation of affairs was reversed in a twinkling. The salmon suddenly turned, and dashed away downstream until it was right at the end of the pool; and there, in deep water on the other side, it resumed its determined tugging, so that the pliant top of the rod was shaken as if by a human hand.

“‘That is what frightens me,’ she said to Lionel. ‘I don’t like that at all.’

“But what could he do to help her? Eager wishes were of no avail; and yet he felt as if the crowning joy of his life would be to see that splendid big fish safely out there on the bank. All his faculties seemed to be absorbed in the contemplation of that momentous struggle. The past and the future were alike cut off from him; he had forgotten all about the theater and its trumpery applause; he had no thought but for the unseen creature underneath the water, that was dashing its head from side to side, and then boring down, and then sailing away over to the opposite shallows, exhausting every maneuver to regain its liberty. He could not speak to her. What was anything he could say as compared with the tremendous importance of the next movement on the part of the fish? But she was calm enough.

“‘He doesn’t tire himself much, Robert,’ she said. ‘He keeps all his strength for that tugging.’

“But just as she spoke, the salmon began to come into mid-stream again, and she stepped a yard or two back, reeling in the line swiftly. Once or twice she looked at the top of the rod; there was a faint strain on, nothing more. Then her enemy seemed inclined to yield a little. She reeled in still more quickly; knot after knot of the casting line gradually rose from the surface; at last they caught sight of a dull, bronze gleam, — the sunlight striking through the brown water on the side of the fish. But he had no intention of giving in yet; he had only come up to look about him. Presently he headed upstream again, quietly and steadily; then there was another savage shaking of his head and tugging, then a sharp run and plunge, and again he lay deep, jerking to get this unholy thing out of his jaw. Lionel began to wonder that anyone should voluntarily and for the sake of amusement undergo this frightful anxiety. He knew that, if he had possession of the rod, his hands would be trembling; his breath would be coming short and quick; that a lifetime of hope and fear would be crowded into every minute. And yet here was this girl watching coolly and critically the motion of the line, and showing not the slightest trace of excitement on her finely cut, impressive features.

“‘I think I am getting the better of him, Robert,’ said she presently, as the fish began to steer a little in her direction.

“‘I would step back a bit, Miss Honnor,’ the keen-visaged old gillie said. But he did not step back; on the contrary he crouched down by the side of a big boulder, close to the water, and again he tried his gaff, to make sure that the steel clip was firmly fixed in the handle.

“Yes, there was no doubt that the salmon was beaten. He kept coming nearer and nearer to the land, led by the gentle, continuous strain of the pliant top, though ever and anon he would vainly try to head away again into deep water. It was a beautiful thing to look at — this huge, gleaming creature taken captive by an almost invisible line, and gradually yielding to inevitable fate. Joy was in Lionel’s heart. If he had wondered that anyone, for the sake of amusement, should choose to undergo such agonies of anxiety, he wondered no more. Here was the fierce delight of triumph. The struggle of force against skill was about over. There was no more tugging now; there were no more frantic rushes, or bewildering leaps in the air. Slowly, slowly, the great fish was being led in to shore. Twice had old Robert warily stretched out his gaff, only to find that the prize was not yet within his reach. And then, just as the young lady with the firm-set lips said, ‘Now, Robert!’ and just as the gaff was cautiously extended for the third time, the salmon gave a final lurch forward; and the next instant, before Lionel could tell what had happened, the fly was dangling helplessly in the air — and the fish was gone.”

**The Law of Synchronism.** — While keeping his one purpose in view, and disposing the several incidents and bits of description so as most alluringly to lead up to it, the narrator must further be careful, if there are several series of events taking place simultaneously, to make plain their relationship to one another. For a mile and a half below Geneva, the sapphire Rhone and the yellow Arve rush down one channel, side by side, with unmixed waters; then lose their individualities in a blended current. In like manner, the related streams of incidents must be kept distinct, until, as occasions arise, they mingle to make the crises of the story.

The historian who is mindful of this principle when compiling the history of a century, instead of following one nation separately for a certain fixed period, and then passing to another to construct a similarly disconnected skeleton, presents great events in their chronological order, each in connection with the nation that was the prominent actor in it, but at the same time grouping contemporaneous nations round this central figure, and giving their respective histories together, so far as they bear on the event in question. Appropriate places for bringing together the concurrent streams will be suggested by the author's taste and sense of proportion; and when the scene is shifted, the change will be distinctly intimated.

To illustrate, in compiling a history of modern Europe, after presenting the record of England under the three Edwards and the closely related contemporary history of France, the narrator would naturally pause, to bring up to this point the story of nations that are next to figure in the drama; viz., the Italian States, Switzerland, Germany, and the Ottoman Empire. He would then resume the history of the Hundred-Years' War between England and France.

**Unity.** — A narration may thus be a string of unities inseparably linked, and constituting the parts of a great organic whole. Each part is single in its purpose; single in its central event, around which scattered incidents are



grouped; and single in its hero. The subject of Homer's narrative poem, the "Iliad," is the wrath of Achilles, and what it caused during the twenty-seven days of its continuance. The incidents of the Egyptian epic are gathered about one scene, in which a master artist has vividly pictured Rameses the Great contending single-handed with a multitude of Hittites. Headley has given us a fascinating history of Napoleon's Old Guard—a company of individuals, but a unit—from its origin at Marengo, eight hundred strong, to its annihilation at Waterloo.

**As an Illustration of a Perfect Narrative Style,** we may quote Bancroft's account of the battle of Quebec and the death of General Wolfe in 1759:—

"But, in the meantime, Wolfe applied himself intently to reconnoitering the north shore above Quebec. . . . He himself discovered the cove which now bears his name, where the bending promontories almost form a basin with a very narrow margin, over which the hill rises precipitously. He saw the path that wound up the steep, though so narrow that two men could hardly march in it abreast; and he knew, by the number of tents which he counted on the summit, that the Canadian post which guarded it could not exceed a hundred. Here he resolved to land his army by surprise. To mislead the enemy, his troops were kept far above the town; while Saunders, as if an attack was intended at Beauport, set Cook, the great mariner, with others, to sound the water, and plant buoys along that shore.

"The day and night of the 12th were employed in preparations. The autumn evening was bright; and the general, under the clear starlight, visited his stations, to make his final inspection, and utter his last words of encouragement. As he passed from ship to ship, he spoke to those in the boat with him of the poet Gray and the 'Elegy in a Country Churchyard.' 'I,' said he, 'would prefer being the author of that poem to the glory of beating the French to-morrow;' and, while the oars struck the river as it rippled in the silence of the night air under the flowing tide, he repeated:—

"The boast of heraldry, the pomp of power,  
And all that beauty, all that wealth e'er gave,  
Await alike the inevitable hour;  
The paths of glory lead but to the grave.'



“Every officer knew his appointed duty, when, at one o’clock in the morning of the 13th of September, Wolfe, with Monckton and Murray, and about half the forces, set off in boats, and, without sail or oars, glided down with the tide. In three quarters of an hour the ships followed; and, though the night had become dark, aided by the rapid current, they reached the cove just in time to cover the landing. Wolfe and the troops with him leaped on shore; the light infantry, who found themselves borne by the current a little below the intrenched path, clambered up the steep hill, staying themselves by the roots and boughs of the maple and spruce and ash trees that covered the precipitous declivity, and, after a little firing, dispersed the picket which guarded the height. The rest ascended safely by the pathway. A battery of four guns on the left was abandoned to Colonel Howe. When Townshend’s division disembarked, the English had already gained one of the roads to Quebec; and, advancing in front of the forest, Wolfe stood at daybreak with his invincible battalions on the Plains of Abraham, the battlefield of empire.

“‘It can be but a small party, come to burn a few houses and retire,’ said Montcalm in amazement, as the news reached him in his intrenchments the other side of the St. Charles; but, obtaining better information, ‘Then,’ he cried, ‘they have at last got to the weak side of this miserable garrison; we must give battle and crush them before midday.’ And before ten the two armies, equal in numbers, each being composed of less than five thousand men, were ranged in presence of one another for battle. The English, not easily accessible from intervening shallow ravines and rail fences, were all regulars, perfect in discipline, terrible in their fearless enthusiasm, thrilling with pride at their morning’s success, commanded by a man whom they obeyed with confidence and love. The doomed and devoted Montcalm had what Wolfe had called but ‘five weak French battalions,’ of less than two thousand men, ‘mingled with disorderly peasantry,’ formed on ground which commanded the position of the English. The French had three little pieces of artillery; the English, one or two. The two armies cannonaded each other for nearly an hour; when Montcalm, having summoned Bougainville to his aid, and dispatched messenger after messenger for De Vaudreuil, who had fifteen hundred men at the camp, to come up before he should be driven from the ground, endeavored to flank the British, and crowd them down the high bank of the river. Wolfe counteracted the movement by detaching Townshend with Amherst’s regiment, and afterwards a part of the royal Americans, who formed on the left with a double front.

“Waiting no longer for more troops, Montcalm led the French army impetuously to the attack. The ill-disciplined companies broke by their precipitation and the unevenness of the ground, and fired by platoons, with-

out unity. The English, especially the Forty-third and Forty-seventh, where Monckton stood, received the shock with calmness; and after having, at Wolfe's command, reserved their fire till their enemy was within forty yards, their line began a regular, rapid, and exact discharge of musketry. Montcalm was present everywhere, braving danger, wounded, but cheering by his example. The second in command, De Sennebergues, an associate in glory at Ticonderoga, was killed. The brave but untried Canadians, flinching from a hot fire in the open field, began to waver; and so soon as Wolfe, placing himself at the head of the Twenty-eighth and the Louisburg grenadiers, charged with bayonets, they everywhere gave way. Of the English officers, Carleton was wounded; Barre, who fought near Wolfe, received in the head a ball which destroyed the power of vision of one eye, and ultimately made him blind. Wolfe, also, as he led the charge, was wounded in the wrist; but, still pressing forward, he received a second ball; and, having decided the day, was struck a third time, and mortally, in the breast. 'Support me,' he cried to an officer near him; 'let not my brave fellows see me drop.' He was carried to the rear, and they brought him water to quench his thirst. 'They run! they run!' spoke the officer on whom he leaned. 'Who run?' asked Wolfe, as his life was fast ebbing. 'The French,' replied the officer, 'give way everywhere.' — 'What,' cried the expiring hero, 'do they run already? Go, one of you, to Colonel Burton; bid him march Webb's regiment with all speed to Charles River to cut off the fugitives.' Four days before, he had looked forward to early death with dismay. 'Now, God be praised, I die happy.' These were his words as his spirit escaped in the blaze of his glory. Night, silence, the rushing tide, veteran discipline, the sure inspiration of genius, had been his allies; his battlefield, high over the ocean river, was the grandest theater on earth for illustrious deeds; his victory, one of the most momentous in the annals of mankind, gave to the English tongue and the institutions of the Germanic race the unexplored and seemingly infinite West and North. He crowded into a few hours actions that would have given luster to length of life, and, filling his day with greatness, completed it before its noon."

**Special Forms of Narration** are considered in Part V., and the principles governing the construction of each are there fully discussed.

#### QUESTIONS.

Define narration. Why is it naturally associated with description? How does description pave the way for a history or narrative

poem? What does the law of selection require? Discuss two kinds of sequence. Show how a history of France may be constructed so as to forecast the drama of 1793. May the process be reversed? Characterize the historical writings of Confucius; the Anglo-Saxon Chronicle. Mention some philosophical narrators.

What does climax in the order of succession imply? How may the movement of a story be retarded? how accelerated? State your opinion of William Black as a narrator; as a describer. Explain the synchronistic arrangement. Why must the concurrent series of events be kept separate? Show how the law of synchronism would apply in the construction of a history of modern Europe. What constitutes unity in a narration? Illustrate.

#### SUGGESTED EXERCISES.

Prepare an essay on the descriptive element in the romance "Lorna Doone;" in Kingsley's "Westward Ho!" in William Black's "A Princess of Thule," "White Heather," or "Briseis;" in "The House of the Seven Gables;" or in Prescott's "The History of the Conquest of Mexico."

Analyze Macaulay's account of the trial of Warren Hastings, one of the finest pieces of combined description and narration in the English language. Construct the framework. Note the part played by description. Study the minuteness of the historian's information. Observe how every incident contributes to the effect.

For everyday exercises in narration, the following subjects will prove suggestive: Incidents from the Student's Daily Life. — A Canoeing, Horseback, or Bicycle Tour. — An Afternoon on Skates. — An Excursion on Snowshoes or on an Ice Yacht. — A Runaway Accident. — A Fire in the Town. — A Sewing Bee. — An Afternoon or Evening Reception. — A Theater Party. — Doings on Election Day, Thanksgiving Day, Christmas, or Decoration Day. — Shining a Deer. — Trapping a Fox. — A Wild Duck's Nonchalance. — A Day with the Rifle. — A Game of Tennis, or Golf, or Polo. — Incidents of a Trip by Rail. — The Opening of a Public Library. — The Dedication of a Chapel.

## LESSON XI.

## ARGUMENTATION.

An important end of eloquence is the conviction of the hearers. In two kinds of discourse, such conviction is the avowed purpose. One is that addressed to the understanding, in which the speaker proposes to prove some position disbelieved or doubted by the hearers; the other is that which is calculated to influence the will, and persuade to a certain conduct — for it is by convincing the judgment that he proposes to interest the passions, and fix the resolution. — DR. CAMPBELL.

**Argumentation aims at inducing Belief.** — Description and narration deal with facts; argumentation, with reasons. Argumentation seeks to *convince*; that is, to satisfy the understanding by exhibiting proof. In a mere act of conviction, the will is not involved; a man may be convinced against his will. But when the will is won by an appeal to his sense of duty, personal interests, or other considerations, the hearer is *persuaded*, that is, roused to action in harmony with his convictions. It is the object of rhetorical argumentation both to convince and to persuade.

**Argumentation addresses the Judgment**, the faculty employed in establishing belief by drawing a conclusion from antecedent propositions called *premises*. Each premise is a *judgment*, in which is declared the agreement or disagreement of two objects of apprehension; thus, *The rose is red*; *The house is not a three-story building*, — are judgments.

An act of reasoning implies the drawing of an inference from two related judgments. When expressed



in language, an act of reasoning is called an Argument. The following is a simple argument, or Syllogism :—

All men are subject to death (*major premise*).

A is a man (*minor premise*).

A is subject to death (*conclusion*).

The first two judgments are the premises, the third is the conclusion. The syllogism may assume a negative form. Hence in the conclusion is stated either the agreement or disagreement of the things compared (in this case, A and mortality). As far as they agree or disagree with a medium of comparison (men), so far they agree or disagree with each other. Every valid argument can be reduced to the general form of the positive or negative syllogism (syllogism means *presented in compact, symmetrical form*).

It is the province of logic as a science to discuss the many simple and complicated processes of reaching conclusions, to distinguish between true and false methods of reasoning, and to furnish us with valid forms. "Logic forges the arms which rhetoric teaches us to wield."

**Sources of Proof; Intuition.** — It has been stated that argumentation induces belief by the exhibition of proof or evidence. Dr. Campbell, in his "Philosophy of Rhetoric," defines the two great sources of proof as Intuition and Experience. Intuition (literally, *looking at*) implies immediate mental perception, conviction without the aid of reasoning. There is no better proof of the existence of a thing than the conscious seeing or hearing it. The perception of a Jacqueminot rose includes the sense intuitions, — *sweet, round, red, soft* ; the very apprehension of such a group of qualities is the proof of the rose.

There are also reason intuitions, truths that are known as soon as thought of or about, like *space, time, identity, personal existence*. Such are all moral, philosophical, and mathematical axioms; as, *The whole is greater than a part; Whatever has a beginning has a cause; We ought to be grateful for favors*. To maintain propositions the reverse of sense or reason intuitions would be manifestly absurd.

**Experience; Testimony.** — The inventor in the field of argument, whose personal knowledge is insufficient, or needs substantiation, would naturally turn to the experience of others, whence comes the great mass of what we know. It is what others have seen or heard that constitutes history, establishes guilt or innocence, proves or refutes crucial questions.

Specially competent persons, acknowledged experts, literary works of recognized authority, are constantly appealed to for the decision of disputed points. Concurrence in the oral or written testimony of a number of witnesses determines facts with absolute certainty. The story of the Gospels, embodying *the consistent testimony* of the four evangelists, is a perfect illustration of this kind of proof.

**Induction.** — An argument for or against a proposition may be extended by enumerating the particular experiences from which the general truth has been inferred. Conclusions based on a large number of instances are considered morally certain. We reason that there will be skating through the Northern States in holiday week, because this has been the case heretofore more frequently than otherwise. Probability increases with the number of instances; therefore, we are sure that there will be skating sometime during the winter, this being the universal experience.

Here we are reasoning from facts, or utterances of some truth, to the truth itself ; from specific cases to general principles. This is called Induction, and obviously rests on experience. All true science is inductive, in that it is a searching of nature for facts. In any case, the reasoner must be careful not to infer a general truth from insufficient or conflicting data.

**Illustration of Induction.** — An angler recently discovered in a lake of Huntertown, Province of Quebec, a fish with which science was unacquainted. On examination, the following facts were noted : the fish is strikingly symmetrical, unmottled, unspotted in summer ; has a markedly forked tail, small fins, diminutive mouth, weak dentition, large liquid eye, brilliant coloration ; is gregarious in its habits ; frequents the depths of the lake ; and appears on shallows in the fall to cast its spawn. These characteristics determined the law of the new fish. The examiner was then prompted to inquire whether there were in neighboring waters other fish in any respects conforming to this law ; and his inquiries resulted in the discovery that fish having not all, but a number, of the habits and structural peculiarities of the Huntertown specimen, inhabited at least three drainage basins in the northeastern part of the United States.

His mind next passed from the unknown to the various known species of *Salmonidæ*, and by comparison he found that certain char (commonly, but erroneously, known as *trout*) inhabiting lakes in Greenland and Labrador, sufficiently resembled his specimen to be classed under the same general variety. His imagination then leaped to the conclusion that numerous forms of an arctic char were remotely native to all our lakes ; that in most cases this fish had perished, but in the lakes in question it had survived by reason of the uniformly low temperature of their deep waters. Every similar form that may hereafter be discovered will strengthen the assumption. This illustrates the inductive method.

**A Posteriori Reasoning**, reasoning from a consequent to an antecedent, or from effects to their causes, is a kind of induction. When we reason from the visible universe

back to a first great Cause, we reason *a posteriori*. History and science both employ this method.

**The Argument from Analogy**, inference of agreement in certain particulars because of proved or acknowledged similarity in other particulars, is inductive in nature. It implies an indirect experience founded on resemblance; the gist of it being, that what is true in a case similar in some special particulars or circumstances, may reasonably be believed true in the case under consideration. The degree of probability depends on the degree of similarity. Analogy is the basis of many of the Parables.

Bishop Butler's "The Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature," affords a most instructive illustration of this kind of proof. Deistic objections are answered by recourse to various analogies, and answered conclusively. The closeness of the analogies adduced renders highly probable the truth of the doctrines of Christianity. Thus Butler argues from analogy of a foreordained plan in the successive stages of human existence:—

"Thus much is manifest, that the whole natural world and the government of it is a scheme or system, not a fixed, but a progressive one; a scheme in which the operation of various means takes up a great length of time before the ends they tend to can be attained. The change of seasons, the ripening of the fruits of the earth, the very history of a flower, is an instance of this; and so is human life. Thus vegetable bodies, and those of animals, though possibly formed at once, yet grow up by degrees to a mature state. And thus rational agents who animate these latter bodies are naturally directed to form, each his own manners and character, by the gradual gaining of knowledge and experience and by a long course of action. Our existence is not only successive, as it must be of necessity; but one state of our life and being is appointed by God to be a preparation for another, and that to be the means of attaining to another succeeding one,—infancy to childhood, childhood to youth, youth to mature age. Men are impatient and for precipitating things; but the Author of nature appears deliberate throughout his operations, accomplishing his natural ends by slow and successive steps. And there is a plan of things beforehand laid out, which from the nature of



it requires various systems of means, as well as lengths of time, in order to the carrying on its several parts into execution. Thus, in the daily course of natural providence, God operates in the very same manner as in the dispensation of Christianity, making one thing subservient to another, this to somewhat further, and so on through a progressive series of means, which extend both backward and forward beyond our utmost view."

**Deduction** reverses the inductive process, and, beginning with the general law or principle, descends to the particular instance. The syllogism on p. 117 is deductive in form. In deduction, the argument may be independent of experience, the major premise consisting of a reason intuition; or it may be based directly on experience, the major premise being a law of nature cognized by the mind, and ascertained by inductive reasoning; to wit, All men are subject to death. So-called *a priori* reasoning—from antecedent to consequent, or from cause to effect—is deductive. When we assume as a truth the existence of an all-wise, all-powerful, personal God, and reason from this God to his works, we employ an *a priori* argument.

**Refutation.**—Evidence is sometimes applied indirectly to overthrow an erroneous position, and thus leave a truth untrammelled. The weakness of the argument attacked may be discovered in a false premise or an illogical conclusion. The following extract from Lord Macaulay's speech in refutation of the arguments of certain members of Parliament against the removal of all civil disabilities from Jewish subjects, well illustrates this destructive kind of reasoning :—

"My honorable friend has appealed to us as Christians. Let me, then, ask him how he understands that great commandment which comprises the law and the prophets. Can we be said to do unto others as we would that

they should do unto us, if we wantonly inflict on them even the smallest pain? As Christians, surely we are bound to consider, first, whether, by excluding the Jews from all public trust, we give them pain; and, secondly, whether it be necessary to give them that pain in order to avert some greater evil. That by excluding them from public trust we inflict pain on them, my honorable friend will not dispute. As a Christian, therefore, he is bound to relieve them from that pain, unless he can show, what I am sure he has not yet shown, that it is necessary to the general good that they should continue to suffer.

“But where, he says, are you to stop, if once you admit into the House of Commons people who deny the authority of the Gospels? Will you let in a Mussulman? Will you let in a Parsee? Will you let in a Hindoo, who worships a lump of stone with seven heads? I will answer my honorable friend’s question by another. Where does he mean to stop? Is he ready to roast unbelievers at slow fires? If not, let him tell us why; and I will engage to prove that his reason is just as decisive against the intolerance which he thinks a duty as against the intolerance which he thinks a crime. Once admit that we are bound to inflict pain on a man because he is not of our religion, and where are you to stop? Why stop at the point fixed by my honorable friend rather than at the point fixed by the honorable member for Oldham [Cobbett], who would make the Jews incapable of holding land? And why stop at the point fixed by the honorable member for Oldham rather than at the point which would have been fixed by a Spanish inquisitor of the sixteenth century? When once you enter on a course of persecution, I defy you to find any reason for making a halt till you have reached the extreme point. When my honorable friend tells us that he will allow the Jews to possess property to any amount, but that he will not allow them to possess the smallest political power, he holds contradictory language. Property is power. . . .

“But, says my honorable friend, it has been prophesied that the Jews are to be wanderers on the face of the earth, and that they are not to mix on terms of equality with the people of the countries in which they sojourn. Now, sir, I am confident that I can demonstrate that this is not the sense of any prophecy which is part of Holy Writ. For it is an undoubted fact, that in the United States of America Jewish citizens do possess all the privileges possessed by Christian citizens. Therefore, if the prophecies mean that the Jews never shall, during their wanderings, be admitted by other nations to equal participation of political rights, the prophecies are false. But the prophecies are certainly not false. Therefore their meaning cannot be that which is attributed to them by my honorable friend.

“Another objection which has been made to this motion is, that the

Jews look forward to the coming of a great deliverer, to their return to Palestine, to the rebuilding of their temple, to the revival of their ancient worship, and that therefore they will always consider England, not their country, but merely as their place of exile. But surely, sir, it would be the grossest ignorance of human nature to imagine that the anticipation of an event which is to happen at some time altogether indefinite, of an event which has been vainly expected during many centuries, of an event which even those who confidently expect that it will happen do not confidently expect that they or their children or their grandchildren will see, can ever occupy the minds of men to such a degree as to make them regardless of what is near and present and certain. Indeed, Christians, as well as Jews, believe that the existing order of things will come to an end. Many Christians believe that Jesus will visibly reign on earth during a thousand years. Expositors of prophecy have gone so far as to fix the year when the millennial period is to commence. Are we to exclude millenarians from Parliament and from office, on the ground that they are impatiently looking forward to the miraculous monarchy which is to supersede the present dynasty and the present constitution of England, and that therefore they cannot be heartily loyal to King William? . . .

“Nobody knows better than my honorable friend, the member for the University of Oxford, that there is nothing in their national character which unfits them for the highest duties of citizens. He knows, that in the infancy of civilization, when our island was as savage as New Guinea, when letters and arts were still unknown to Athens, when scarcely a thatched hut stood on what was afterwards the site of Rome, this contemned people had their fenced cities and cedar palaces, their splendid temple, their fleets of merchant ships, their schools of sacred learning, their great statesmen and soldiers, their natural philosophers, their historians, and their poets. What nation ever contended more manfully against overwhelming odds for its independence and religion? What nation ever, in its last agonies, gave such signal proofs of what may be accomplished by a brave despair? And if, in the course of many centuries, the oppressed descendants of warriors and sages have degenerated from the qualities of their fathers, if, while excluded from the blessings of law, and bowed down under the yoke of slavery, they have contracted some of the vices of outlaws and of slaves, shall we consider this as matter of reproach to them? Shall we not rather consider it as matter of shame and remorse to ourselves? Let us do justice to them. Let us open to them the door of the House of Commons. Let us open to them every career in which ability and energy can be displayed. Till we have done this, let us not presume to say that there is no genius among the countrymen of Isaiah, no heroism among the descendants of the Maccabees.”

“The éclat,” says Dr. Bascom, “which attends the successful refutation even of a single argument, and the quick judgment which is arrived at, *that remaining considerations are of the same character*, sometimes make an important advantage equivalent to a complete overthrow.”

**Reductio ad Absurdum.**— Finally, a proposition may be proved by establishing the falsity of its opposite. This method is known as the *Reductio ad Absurdum* (reduction to an absurdity), and is familiar to students of geometry.

**Quality, Number, and Order of Arguments.**— It is the special function of rhetoric to select and arrange the arguments which are to induce conviction. The principles of adaptation must be consulted. Only such arguments as are clear, strong, and convincing, are to be chosen; and these are to be carefully adapted to the capacity of the persons addressed. As few arguments as will prove the case, is the rule of economy here; and these few must not be unduly extended, burdening the memory and exhausting the patience of the hearer or reader. A few good points skillfully put, and a comparatively rapid pace to a climax, are the main essentials.

With all this, the speaker or writer must preserve his composure throughout, avoiding all appearance of irritation or anger. What is called the *volcanic style* may, under some circumstances, be attended with transient success; but the student should remember that the masters of argumentation are not blatant. Dignity may be vehement, but never rants.

Macaulay’s speech against the extension of the term of copyright to sixty years, reckoned from the death of the writer, exhibits the order of climax. The following are the closing arguments:—



“I have shown you, that if the law had been what you are now going to make it, the finest prose work of fiction in the language, the finest biographical work in the language, would very probably have been suppressed. But I have stated my case weakly. The books which I have mentioned are singularly inoffensive books, — books not touching on any of those questions which drive even wise men beyond the bounds of wisdom. There are books of a very different kind, — books which are the rallying points of great political and religious parties. What is likely to happen if the copyright of one of these books should by descent or transfer come into the possession of some hostile zealot? I will take a single instance. It is only fifty years since John Wesley died ; and all his works, if the law had been what my honorable and learned friend wishes to make it, would now have been the property of some person or other. The sect founded by Wesley is the most numerous, the wealthiest, the most powerful, the most zealous, of sects. In every parliamentary election it is a matter of the greatest importance to obtain the support of the Wesleyan Methodists. Their numerical strength is reckoned by hundreds of thousands. They hold the memory of their founder in the greatest reverence ; and not without reason, for he was unquestionably a great and a good man. To his authority they constantly appeal. His works are, in their eyes, of the highest value. His doctrinal writings they regard as containing the best system of theology ever deduced from Scripture. His journals, interesting even to the common reader, are peculiarly interesting to the Methodist; for they contain the whole history of that singular polity, which, weak and despised in its beginning, is now, after the lapse of a century, so strong, so flourishing, and so formidable. The hymns to which he gave his *imprimatur* are a most important part of the public worship of his followers. Now, suppose that the copyright of these works should belong to some person who holds the memory of Wesley, and the doctrines and discipline of the Methodists, in abhorrence. There are many such persons. The ecclesiastical courts are at this very time sitting on the case of a clergyman of the Established Church who refused Christian burial to a child baptized by a Methodist preacher. I took up the other day a work which is considered as among the most respectable organs of a large and growing party in the Church of England, and there I saw John Wesley designated as a forsworn priest. Suppose that the works of Wesley were suppressed. Why, sir, such a grievance would be enough to shake the foundations of Government. Let gentlemen who are attached to the Church reflect for a moment what their feelings would be, if the Book of Common Prayer were not to be reprinted for thirty or forty years, if the price of a Book of Common Prayer were run up to five or ten guineas. And then let them determine whether they will pass a law under which it is possible, under which it is probable, that so intolerable a

wrong may be done to some sect consisting, perhaps, of half a million of persons.

“I am so sensible, sir, of the kindness with which the House has listened to me, that I will not detain you longer. I will only say this, that if the measure before us should pass, and should produce one tenth part of the evil which it is calculated to produce, and which I fully expect it to produce, there will soon be a remedy, though of a very objectionable kind. Just as the absurd acts which prohibited the sale of game were virtually repealed by the poacher, just as many absurd revenue acts have been virtually repealed by the smuggler, so will this law be virtually repealed by piratical booksellers. At present, the holder of copyright has the public feeling on his side. Those who invade copyright are regarded as knaves who take the bread out of the mouths of deserving men. Everybody is well pleased to see them restrained by the law, and compelled to refund their ill-gotten gains. No tradesmen of good repute will have anything to do with such disgraceful transactions. Pass this law, and that feeling is at an end. Men very different from the present race of piratical booksellers will soon infringe this intolerable monopoly. Great masses of capital will be constantly employed in the violation of the law. Every art will be employed to evade legal pursuit; and the whole nation will be in the plot. On which side, indeed, should the public sympathy be when the question is, whether some book as popular as ‘Robinson Crusoe,’ or ‘The Pilgrim’s Progress,’ shall be in every cottage, or whether it shall be confined to the libraries of the rich for the advantage of the great-grandson of a bookseller, who, a hundred years before, drove a hard bargain for the copyright with the author when in great distress? Remember, too, that, when once it ceases to be considered as wrong and discreditable to invade literary property, no person can say where the invasion will stop. The public seldom makes nice distinctions. The wholesome copyright which now exists will share in the disgrace and danger of the new copyright which you are about to create. And you will find, that, in attempting to impose unreasonable restraints on the reprinting of the works of the dead, you have, to a great extent, annulled those restraints which now prevent men from pillaging and defrauding the living.”

**The Order of Climax modified.** — When, by reason of the indifference or prejudice of an audience, it is deemed necessary to create a forcible impression at the outset, the order of climax is usually varied; the reasoning begins with an argument sufficiently powerful to compel attention, grows in strength and interest with the progress of

the discourse, and ends with a stroke that demolishes opposition. Some rhetoricians have advised always to begin and close with the strongest arguments, placing weak arguments in the middle of the reasoning, as troops are disposed in battle. But this is questionable. Beggars between well-dressed persons are only rendered conspicuous by the contrast. The best use to make of weak arguments is to discard them entirely.

**Burden of Proof.** — In many cases of argumentative controversy, an obligation rests particularly upon one of the disputants to establish the truth of some proposition by adducing evidence. Such obligation is called the Burden of Proof ; and it is important for a debater to apprehend whether it lies on him or on his adversary. If it lies on him, his method must be aggressive ; but, if the presumption recognized by the law of evidence is in his favor, he need merely stand on the defensive. Thus, by realizing where the burden of proof rests, the reasoner may often save himself the useless task of proving what is admitted to be true.

A burden of proof rests on the teachers of evolution to exhibit the links missing between recognized types in the chain of creation. A burden of proof rests equally on all persons who turn their backs on the simple faith of their fathers in favor of Theosophy, Buddhism, or Agnosticism. They must begin with a refutation of the truths of revealed religion as taught in the Bible.

**Literary Apologies** are arguments in defense or justification of some position, doctrine, or course of conduct. Sir Philip Sidney defended the truth of his views in his "Apologie for Poetrie ;" John Wyclif wrote an apology for translating the Bible

## QUESTIONS.

How does argumentation differ from description and narration? Explain the difference between convincing and persuading. What is the object of argumentation? What faculty does it address? Give an illustration of a positive judgment; of a negative judgment; of a simple argument, pointing out the major premise, the minor premise, and the conclusion. What is always stated in the conclusion?

Name the two great sources of proof. Define intuition. Illustrate sense intuitions; reason intuitions. What is the function of testimony? Explain expert testimony; concurrence of testimony. Define induction. On what does probability here depend? Illustrate induction. Explain *a posteriori* reasoning, and the argument from analogy. Name the best illustration of analogy. What is accomplished, and how, by Bishop Butler?

Describe deduction; *a priori* reasoning. What is refutation? The *reductio ad absurdum*? As regards quality, what arguments only are permissible? As regards number, how many are to be chosen? What arrangements are most effective? Characterize the volcanic style. How is dignity secured in argumentation? Define burden of proof, and explain the importance of realizing where it rests. What are literary apologies?

## SUGGESTED EXERCISES.

IN ILLUSTRATION OF THE ARGUMENTATIVE STYLE. — Read Milton's "Areopagitica;" the speeches of Burke; of Macaulay; and especially of Charles James Fox, "the most brilliant and accomplished debater the world ever saw," whose habit it was, "after he had stated the argument of his adversary with much greater strength than his adversary had done, and with much greater than his hearers thought possible, to seize it with the strength of a giant, and trample it to destruction."

IN ANALYSIS. — Select the arguments used by Burke in the "Speech on Conciliation with America;" or by Fox in the "Speech against the Boston Port Bill." Is the order of climax observed? Are the arguments convincing, etc.?

Read Daniel Webster's refutation of Robert Young Hayne's argument in favor of the doctrine of nullification, that individual States



have the right to nullify acts of Congress. Criticise the refutation from a rhetorical standpoint. State what you think of the speech as a specimen of parliamentary logic.

Refer to Butler's "Analogy." Show how it proves the extreme probability of natural and revealed religion, and is thus "a panacea for religious doubt." (Consult Dr. Pynchon's "Bishop Butler, with an Examination of the Analogy.")

Write out the argument from analogy in the parable of the Unjust Steward (Luke xvi.). What does this parable recommend to Christians in spiritual matters? Remember, that, in a true argument from analogy, the thing *from* which and the thing *to* which we argue, "are not necessarily themselves *alike*, but stand in similar relations to some other things. An egg and a seed are not alike, but bear a like relation to the parent bird and to her future nesting, on the one hand, and to the old and young plant on the other, respectively; this relation being the genus (see p. 131) which both fall under."

IN ORIGINAL WORK. — The following themes are suggested: Discuss the Effects on the Treasury and on the People of the Reduction of Letter Postage to One Cent. — Discuss the Economic Effects of a Great International Exhibition (like the World's Fair) on the Different Classes of People in the City in which it is held. — Resolved, That Immigration to the United States should be unrestricted. — Can the Government aid in the Cure of Alcoholic Intemperance? (consult Jevons's "Methods of Social Reform.") — Should the Early Closing of Shops be enforced by Law? — Ought Museums and Art Galleries to be Open on Sunday? (consult Linklater's "Sunday and Recreation.") — Should our Railways be purchased and managed by the Government? (centralization, economy, reduction of fares and freight rates; government management not efficient; the State a bad landlord; jobbery. Consult Galt's "Railway Reform," and Jevons's "Methods.") — Should Capital Punishment be abolished? (Bentham's "Rationale of Punishment," DuCane's "Punishment and Prevention of Crime.") — Resolved, That Voting should be made Compulsory.

#### BOOKS OF REFERENCE.

Dr. Campbell's "The Philosophy of Rhetoric," Professor Bascom's "Philosophy of Rhetoric," Professor Davis's "Elements of Deductive Logic," Professor C. B. Bradley's "Orations and Arguments by English and American Statesmen."

## LESSON XII.

## EXPOSITION.

Exposition is that kind of composition which deals with its subject matter so as to reach a certain conclusion through the discussion of facts or principles. — JAMES DE MILLE.

Exposition is applicable to knowledge or information in the form of what is called the sciences, as mathematics, natural philosophy, chemistry, physiology, natural history, the human mind. — PROFESSOR BAIN.

**Rhetorical Exposition is Detailed Explanation.** It consists in unfolding, or *laying out to view*, the meaning of an author; in defining; in setting forth an abstract subject in its various relations; or in presenting doctrines, precepts, principles, or rules, for the purpose of instructing others. This book is an exposition. As material objects, events, and judgments are the natural subjects of description, narration, and argumentation, so are ideas or opinions, of exposition. Such constitute a generalized element, which it is the province of exposition to dissect and classify, and in this way prepare for assimilation by the mind.

Dr. Mansell, in his "Philosophy of Consciousness," thus analyzes his subject: —

"Consciousness, in its relation to the subject or person conscious, is composed of two elements, — the presentative or intuitive, and the representative or reflective. The phenomena of the former class may be distinguished by the general name of intuitions; those of the latter, by that of thoughts."

**Definition** (*fixing limits*) is the basis of all exposition. It implies precise explanation of what is expressed by the

notion. A common method of procedure is to state the constituent notions (analysis), as in the example just given. Aristotle taught that a definition consists of : (1) A *genus*, or including class, more general than the thing to be defined ; (2) A *differentia*, or expression of difference between the thing defined and others of the same class.

Take the definition, "Geology is the science which determines the chronological succession of the great formations of the earth's crust, and investigates the causes of its present surface features ; which further treats of the materials composing the earth's substance, and of the development of life upon our globe as recorded in its rocky framework." Here we first assign the class, or genus (*science*), and then proceed to explain wherein geology differs from all other sciences, viz., in having for its subject matter the ancient history of the earth.

**The Essentials of a Good Definition** are economy, simplicity, clearness. The definer should select as few characteristic particulars as will serve his purpose, and express these so that the explanation will be perfectly intelligible. Many definitions are more obscure than the notion defined ; by way of illustration, the following of Herbert Spencer's : "Evolution is an integration of matter and concomitant dissipation of motion ; from an indefinite, incoherent homogeneity, to a definite, coherent heterogeneity, through continuous differentiations and integrations." This has meaning only for a specialist. The philosopher failed to construct a conception of the notion defined out of others better known to the reader.

In contrast with this explanation is the following luminous definition of literature from Vinet's "Outlines of Philosophy :"—

"That to which men have agreed to give the special name of *literature* is a thing that comes into contact with everything else. The domain of literature, distinct from science and pure erudition, embraces an aggregate of

productions which forms the outermost stratum of the treasures of thought and knowledge; writings which border on all others, or which derive and deliver up their elaborated and generalized results to a wider public than the special one of the man of science; writings in which man synthetically reveals himself to man. Impinging at its extremities on philosophy, science, and erudition, literature displays in the interval its somewhat indefinite domain, just as a valley stretches out between, and slopes up, the different hills without one's being able exactly to say where it ends. Besides its necessary relation with knowledge, literature has equally direct and more important ones with life, of which it is the echo, and the ideas of which it represents or denounces. It is preëminently 'the expression of society,' that is to say, of government, religion, morals, and events, all at once, — an expression particularly precious when involuntary. It always expresses the *ideas* and impressions of society. The poetry of a given age teaches us less what it has than what it wants and what it loves. It is a living medal, where the concavities in the die are transformed into convexities on the bronze or the gold. Literature is, in short, the beautiful realized by language."

**A Definition may be amplified** (and herein largely consists the process of exposition) by referring to the particular members or species composing the class or genus. A definition of poetry is made plainer by mentioning familiar lyrics; of electricity, by presenting static, faradic, and galvanic forms; of protozoa, by exhibiting drawings or actual specimens of common animalcules.

Or, to the differentia which distinguishes the notion to be explained, we may add the particulars of an opposed notion, and thus contribute to the clearness of the original conception. The definition of poetry, already amplified by the presentation of concrete instances, may be further extended by contrasting poetry with its opposite, science; the proper object of the first being the communication of pleasure, and that of the second, the acquirement and communication of truth.

Repetition, or presenting the meaning of the term defined under different forms, is commonly resorted to



when there is danger of misunderstanding. If the same thing is said in two ways, "the idea is brought before the reader's mind with a roundness like that of binocular vision." And finally, a definition may be amplified negatively, by pointing out in what the notion does not consist, and so by exclusion arriving at an explanation. The following negative definition of consciousness is selected from the works of Sir William Hamilton and other writers on metaphysics :—

"Consciousness is not merely *mind in action*, for there is no such thing as inactivity of mind, either in the sleeping or waking state. Consciousness is not *equivalent to personal identity*, which continues through states of unconsciousness (I am the *same* person in a swoon as before or after). Many philosophers have defined consciousness as *a feeling*; but we are conscious of a feeling; hence they are guilty of a logical seesaw or circle. They define consciousness by feeling, and feeling by consciousness; that is, they explain the same by the same, and thus leave us no wiser. Others say that consciousness is *a knowledge*; and others again, that it is *a belief or conviction of a knowledge*. Here we have the same violation of logical law. Is there any knowledge or belief of which we are not conscious? There is not, there cannot be; therefore consciousness is not contained under either knowledge or belief; but, on the contrary, knowledge and belief are both contained under consciousness. In short, the notion of consciousness is so elementary that it cannot be resolved into others more simple. It cannot, therefore, be brought under any genus, any more general conception, and consequently it cannot be defined. It may, however, be likened to a light, an inner illumination, by which all the phenomena of mind are made visible. Consciousness may thus be explained as the self-luminousness of mind."

**Exposition characterizes Numerous Literary Forms**, both prose and poetical, which will be discussed in Parts V. and VI. It also enters readily into combination with the other processes of discourse, as illustrated in the unfolding of facts by every describer and narrator, and in the explanation or defining of his theme by a debater.

**Speculation** is the exposition or narration of theoretical views, not based on experience or verified by fact. No better illustration of this kind of writing can be recommended than Cardinal Newman's "The Idea of a University," — a perfect handling of a theory.

#### QUESTIONS.

In what does exposition consist? in what, definition? Give Aristotle's analysis of a definition. What is the genus? what, the differentia? Illustrate by defining geology, geography, grammar, mathematics. In William Renton's definition of a classic, separate the genus from the differentia: "A classic is a writer who represents adequately the genius of his country, with sufficient force superadded of his own to expound that genius, and make it interesting." State the essentials of a good definition. Illustrate a meaningless definition.

How may a definition be amplified? First, by adducing particulars? Secondly, by contrast? Thirdly, by repetition? Negatively? Illustrate a negative definition. What is speculation?

#### SUGGESTED EXERCISES.

An essay is an exposition (see p. 346). The following are suggested as subjects for original essays or short paragraphs: —

Tendency of Athletic Games. — Advantages or Disadvantages of Cheap Literature. — Evils of Indiscriminate Charity. — Self-control. — Shams. — Satisfaction resulting from a Conscientious Discharge of Duty. — Importance of Agricultural Colleges to America. — The Chinese in America. — A Penny saved is a Penny got. — Impulse and Principle. — Silent Influence. — Unwritten Heroism. — Importance of Reading Shakespeare. — Trade Unions. — Trial by Jury, its History, Advantages, and Disadvantages. — Modern Chivalry (the knight, the gentleman). — Free Libraries. — Self-culture. — The Good or the Harm of a Protective Tariff. — The Right or the Wrong of Labor Strikes. — Church Unity. — What is Worldliness?

Require each student to select from books he is reading three definitions that conform to the canon of Aristotle.

## PART III.

### LITERARY STYLE.

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#### LESSON XIII.

THE MEDIA OF DISCOURSE. — DICTION. — SOURCES OF WORDS. —  
POLITE USAGE.

If thought is the gold, style is the stamp which makes it current, and says under what king it was issued. — DR. JOHN BROWN'S *Horæ Subsecivæ*.

The literary artist has his great or rich visions before him, and his only aim is to bring out what he thinks or what he feels in a way adequate to the thing spoken of, and appropriate to the speaker. — CARDINAL NEWMAN

Accustom yourself to reflect on the words you use, hear, or read; their birth, derivation, history, etc. For if words are not things, they are living powers by which the things of most importance to mankind are actuated, combined, and humanized. — COLERIDGE.

Style is the Manner of expressing Thought by the selection and combination of words. The peculiar way in which a writer or speaker puts selected words together to convey ideas is called his *style*. Its quality depends on three things, — his choice of words, their number, and their arrangement in sentences and paragraphs. Hence words, sentences, and paragraphs, may be called the Media of Discourse, since it is through them as the instruments of thought expression, that rhetorical effects are produced.

Style is a Fine Art. As such, it comprehends a knowledge and employment of the means indicated by nature and experience for attaining supreme results in discourse. "To know *what* to say, and *in what order*,"

said Cicero, "is a thing of great importance; but to know *how* to say it, is a matter of greater importance." To acquire the *how* — the power of expressing literary material to the best advantage — is the object of studying the principles of style.

In this connection, it is to be remembered that styles are as diverse as the minds that give them birth, and that their individual qualities are as inseparable from them as is personal identity from the soul. This is because the style reflects the man behind it. It is "the transpiration of character." "Speak," wrote Ben Jonson, "that I may see thee." The thought cannot be one thing, and the style another. "Science," said Newman, "is universal; but literature is personal." With all this, there are properties that may be acquired by every earnest student, — dignity, finish, variety, ease, transparency, artistic grouping, and, preëminently, correctness.

**Diction.** — As is the thought, then, so will be the style. To write well, we must think well; and thinking well implies, in the first place, thinking in pure, precise, clear, energetic, and melodious words. Command of a rich and varied stock of such words, united with ability to select from them terms adapted to every occasion and every audience, distinguishes the accomplished rhetorician. How, therefore, to become master of such a vocabulary is a question of primary importance to every beginner; for, as Aristotle taught, the first secret of style is correctness in diction, that is, in the choice of words to embody thoughts.

**Sources of Diction.** — Whence come the words that constitute a writer's diction? Many are gathered automatically in reading; large numbers are unconsciously acquired from conversation; others are deliberately adopted by reason of their beauty or suggestiveness. In view of the



prevailing contempt for principle in the selection of words, the young writer is advised to accept no expression without a reason, — to add no word to his working list from example or hearsay alone, until he has thoroughly informed himself as to its history, derivation, spelling, pronunciation, exact meaning, and standing. A feeling for words will thus be awakened, which must result in his acquisition of an unexceptionable vocabulary. Furthermore, he will soon realize, that, if he knows all about the individual words, he will be able to use them to better advantage.

Careless persons, to whom *what* is said is of greater importance than *the grace and correctness* with which it is said, are apt to pick up their words indiscriminately in highway and drawing-room. Thus their vocabularies include not only good forms of which they have never learned the precise meaning, and hence misapply, but slang and misusages of all kinds, — those glaring inaccuracies and improprieties which have forced their way even into polite circles, because of a prevailing uncertainty as to what is right and what is wrong. It is to be noted that prolonged violation of grammatical rules invariably terminates in deplorable ignorance of them. Vigilance is the price of purity.

**Polite Usage.** — The choice of words involves more than fine instincts or carefully cultivated tastes; it must be made with reference to good use, — the absolute criterion of right and wrong in every question pertaining to style. Good use gives law to grammar; for the grammar of a tongue is simply a methodical collection of its polite modes or fashions of speech. Now, what constitutes good use? That usage alone can be regarded as standard which is —

**I. Reputable;** that is, authorized by the majority of writers of high reputation, — cultured authors whose merits

as masters of language are universally acknowledged. There exists in English a great body of writings in all departments of composition, from which the student may safely cull choice expressions and locutions. Consultation of grammars and our unabridged dictionaries will further aid him in determining what use is reputable.

**II. National**, as opposed to provincial and foreign. The people of every section of the country naturally come to consider as correct the peculiarities in the use of language that characterize the region in which they live, but which really form no part of the national tongue. Thus originates what is known as "local" or "provincial" usage. Learned men, on the other hand, often conceive such a fondness for foreign languages as to transplant lavishly from them both words and idioms. Such foreign use has not the support of authority.

**III. Present**, as opposed to past or probable future. The reputable national use of one period differs materially from that of another. Pre-Elizabethan writers of repute used words and grammatical forms that have long been forgotten; even words that still live in the memory of our parents are heard no more. On the contrary, words that we are just beginning to hear, while not yet constituent parts of our vocabulary, may ultimately be admitted to the full rights of citizenship. The authority of old writers cannot obviously be accepted in support of a term or construction rejected by reputable writers of to-day; nor, on the other hand, can any author of the time safely speculate on the future of a newly invented word.

Such is good use, which a Latin rhetorician defined as *the mistress of speech*. It may often seem arbitrary, inconsistent, anomalous; still, it is an absolute touchstone by

which the literary qualities of every composition must be proved.

**Divided Use.** — Good use is not always uniform. Reputable authorities may sometimes be produced in support of two different forms of expression, neither of which can therefore be regarded as barbarous. The question is not one of right and wrong ; but still it remains to be decided. For the direction of our choice in such cases, criticism has established certain canons.

I. Of two forms authorized by good usage, prefer that which is always employed in a single sense. For instance, in the use of irregular verbs which have two forms for the passive participle, — one peculiar and one the same as the preterit, — always select the former. On this principle, the participle *gotten* is preferable to *got*, *hidden* to *hid*, and *drunk* to *drank*.

II. Where possible, consult analogy. Accept the form that would be used in a similar case where there is no choice. Dictionary usage recognizes both *systematize* and *systemize*. The latter should be unhesitatingly chosen, because, in analogous cases, the verb meaning to do what is associated with the name of the thing, is constructed by adding the Greek formative *ize* to the noun ; thus, *itemize*, *methodize*, *victimize*. On the same principle, *conversationalist* should be *conversationist*, as Byron had it. We do not say *chemicalist*, *agriculturalist*, but *chemist* and *agriculturist*. From its etymological form, the word *unloose*, which is a synonym of *loose*, should mean *not to untie*, *un* being a negative prefix, as in *unlock*, *unjoint*. *Loose* is therefore preferable.

III. Of different forms in other respects equal, select that which is more agreeable to the ear. Under this canon, *candidness*, being less harmonious, should give place to *candor* ; *amiableness*, to *amiability*.

IV. Be conservative, preferring old established forms to novelties in diction and syntax. *Preparations are making* is better than *preparations are being made*, an illustration of a locution which has recently come into general use (see p. 236).

V. In cases where none of the foregoing canons give either side a ground of preference, the simpler and briefer expression is always to be chosen.

## QUESTIONS.

Define style. On what three things does the quality of style depend? Name the media of discourse. As a fine art, what does style comprehend? What did Cicero consider as of the greatest importance? Why are styles so diverse? Give some opinions as to the personal nature of style.

Define diction. Explain the sources of diction; the inferior diction that characterizes ordinary conversation and writing. With what resolves should the beginner proceed to gather his vocabulary? How is the philological sense, or feeling for words, developed? What does it result in? In what does indifference to grammatical rules terminate?

Explain polite usage; the relation of grammar to use; of style. Name the essentials of good use. Discuss reputable use; national use; present use. To what is each opposed? What is to be done in cases where good use is not uniform? Explain how good use may not be uniform. What governs choice in cases where one of two words or locutions is sometimes used in a different sense? in cases where one form is analogous to others of its kind, and one form is out of analogy? in cases where there is a difference as regards melody? where the choice is between the long-established and the novel?

## SUGGESTED EXERCISES.

Let each student select, for addition to his vocabulary, a list of twenty words, gathered from the writings of Defoe, Carlyle, Coleridge, Dickens, Thackeray, De Quincey, Matthew Arnold, Lamb, Emerson, Lowell, Whittier, Longfellow, Keats, Shelley, or Tennyson, and prepare himself to give the etymology and exact signification of every word selected. Each list should be submitted to the instructor for criticism. Secondly, require to be framed from newspapers, magazines, popular novels, or possibly the works of the foregoing authors, lists of twenty words that good usage would not accept. Such lists should be prepared without consultation on the part of the students, in order that greater variety may be secured. The first exercise may be repeated with profit once a week throughout the school year. The words adopted by each student should be entered in an indexed blank book, carefully spelled and defined, and with the pronunciation indicated. Periodic reference to this book will soon perfect him in the use of a copious, varied, and elegant diction.



The labor involved in thus collecting a thousand words will be found slight in proportion to the advantage gained; and a thousand words constitute about one-third of an average vocabulary. Uneducated persons do not use more than four or five hundred separate words. According to Max Müller, English proper, or Saxon English, consists of only four thousand independent words, all the rest being derived from these. So the student is not to be appalled at the vast number of extant English words, the publishers of the "Oxford Dictionary" claiming, that, when completed, it will contain a quarter million. Nearly half these are scientific terms, known only to specialists; many others are obsolete, many moribund; for a dictionary is not only "a home for living words, but a hospital for the dying, and a cemetery for the dead."

The "Century Dictionary," with its two hundred thousand words, its scholarly etymologies, its perfect definitions, and its encyclopedic features, is without question the best for the student's use, and should be accessible in every school. Next in value stands the new "Webster's International;" while for a purely etymological dictionary, none other is equal to Professor Skeat's. To write English well, the student must be in touch with the English dictionary.

#### BOOKS OF REFERENCE.

Professor Charles F. Johnson's "English Words;" Professor Oliver Farrar Emerson's "History of the English Language" (for sources of words); Renton's "Logic of Style;" Bainton's "The Art of Authorship," which abounds in valuable advice to young persons seeking to form a style; Max Müller's "Three Lectures on the Science of Language and its Place in General Education;" Dr. Garlanda's "The Philosophy of Words, a Popular Introduction to the Science of Language."

## LESSON XIV.

WORDS THAT VIOLATE THE PRINCIPLES OF TIME AND PLACE. —  
PURISM AND PEDANTRY. — MALAPROPS.

He who studies a language without caring to know where it comes from, and what are the laws that rule the formation of its words, is robbed of nine tenths of the interest which is to be found in such study. — DR. GARLANDA.

In cultivating habits of just and appropriate utterance, are we cultivating only a rhetorical faculty, or are we not rather cultivating the power of thought itself? "Thought first becomes definite in language." — PROFESSOR JOHN EARLE.

**Good Use employs Pure Words.** — Purity, as a quality of style, implies the use of English words in authorized senses. Words that violate the principles of time and place are not pure English words. *Present* standing explains the principle of time; *national* standing, that of place. Hence, words that are too old and words that are too new are out of harmony; as are also provincialisms and foreign terms, or alienisms. All such *inharmonious* words are called Barbarisms.

**Obsolete Words** are words which were once English, but for various reasons have been abandoned by polite speakers and writers. Among these are many like the following: —

*Galsome*, malignant.

*Kye*, cattle.

*Levin*, lightning.

*Liefer*, or *liever*, rather.

*Murr*, the influenza.

*Queachy*, boggy.

*Queme*, to please.

*Sprent*, sprinkled.

*Strawen*, *glassen*, and other adjectives in *en*.

*Sweven*, dream.

*Swink*, to toil (sweat and swink).

*Whenas*, when.

*Wroken*, avenged.

The use of one of these words in familiar conversation or prose composition would be in as bad taste as the wearing of a last-century costume at a modern reception. It would argue unpardonable affectation or archaic bringing up.

Many of our verbs have lost picturesque preterits and participles. Some of these forms, which were once chaste, still linger in certain localities, but are stigmatized as vulgarisms. For such, while compelled to shun them, we cannot but entertain a feeling of sympathy. Preterits in *a* have been widely dislodged from the language, — *bare*, *brake*, *clave*, *gat*, *sank*, *shrank*, *spat*, *swang*. *Dove* as the past of *dive* has disappeared; and *lit* is obsolete as an elegant form, *lighted* having taken its place. *Pled* and *plead* are no longer used for *pleaded*; and *het* (*heated*) is heard only among the uneducated. Yet how beautiful the form appears in Marlowe's "Hero and Leander"! —

"Her blushing *het* her chamber; she looked out  
And all the air she purpled round about."

So *riz* (*risse*), *clim*, *shet* (for *shut*), and *see* (still common in New England for *saw*), formerly elegant, are now grammatically unfashionable.

*Forbid* as a participle (*forbidden*), *quod* (the old past of *quoth*), *proven* (a Scotticism for *proved*), *sitten* for *sat* (still common in some sections, and supported as correct by Bishop Lowth), *hoven* for *heaved* or *hove*, *cloven* for *cleft*, must be eschewed as dead words. It is estimated that about two thirds of the Anglo-Saxon vocabulary as used in the time of Alfred the Great has become obsolete.

**Obsolescent Words.** — Careful writers are equally wary of words that are obsolescent, or becoming obsolete, like *holden* (retained only in legal phraseology), *sprang*, *eāt* (as a participle for *eaten*), *leant* for *leaned* ("leant on the table," — Shelley), *spake* (used in solemn address).

**Obsolete Significations.** — Analogous to the fault already described is that of employing present English words in

old obscure senses. Thus, in the day of Shakespeare, the verb *owe* often had the meaning of "own;" *considerable* formerly meant "worthy of consideration;" *doubt* signified "to stand in awe of" ("He was a good man, and doubted God," — Robert of Gloucester); *collation*, a "conference;" *idiot*, a "private person," not holding office; *starve*, "to die" any death (Chaucer said Christ *starved* upon the cross); *pair*, a "set," as, *pair* (string) of beads (see p. 102), *pair* (pack) of cards (Bacon and Ben Jonson), *pair* (flight) of stairs, the only survival of this sense.

It is noticeable that when the meaning of a word does change, it is almost always for the worse. Words lose caste. A *boor* was once nothing more than a farmer; a *churl* was a countryman; and *craft* implied dexterity without implication of double dealing. *Silly* (the German *selig*, blessed) and *simple* (without a fold) implied at first merely innocence; thus an old English writer calls the infant Saviour "this harmless, silly babe." A *brat* was originally a pinafore and then a child; a *knave*, a serving boy; hence Gascoigne exclaims, "O Abraham's brats, a broode of blessed seede!" and Wyclif calls St. Paul a "knave of Christ." A *heathen* was only a man of the heath; as a corrupted form of the word, *hoiden* (rude fellow or romp), still indicates. The radical signification of *imp* was "graft;" secondarily, it became synonymous with "young person" (Spenser styles the Muses "Th' Heliconian ymps"); the meaning of "young devil" now exclusively attaches to the term.

Many words in the Authorized Version of the Bible, and in the Prayer-Book of the Protestant-Episcopal Church, are there used in senses different from their present. A knowledge of the obsolete signification is necessary to a correct interpretation of the text. Thus *prevent* means "to precede," with no reference to obstruction; we pray that God's grace may always "prevent and follow us." *Let* means "to hinder" ("sore let and hindered"); *by and by*, "immediately;" *carriages*, "things carried" ("After those days we took up our carriages, and went up to Jerusalem," Acts xxi. 15); *ear*, "to plow." *His* is the possessive of *it* (*its* does not occur in the edition of 1611); a *turtle* is a *dove*; *nitre* is *soda*; a *penny* is *fifteen cents*; *slime* is *bitumen*; *naughty* means *worthless* ("naughty figs," Jer. xxiv. 2), etc.



**New Words, or Neologisms,** constitute "a tribe of barbarisms" much more numerous than those just considered. Language, like a physical organism, is subject to alternate addition and subtraction, repair and decay. The words that are lost to-day are replaced to-morrow by new forms, some of which are ephemeral, and others are adopted as permanent additions to the vocabulary. Hence good use cannot be fixed, but varies with generations. It will not tolerate, however, any "arbitrary or capricious change. In the alterations it accepts, it obeys its own wants, submits to its own law," — necessity. The words that are necessary become a part of the organism.

Neologisms may be divided into four classes : —

**I. Words coined by Science.** — A writer who is unfolding the principles of a new science, and finds himself destitute of words to express his meaning, is at liberty, under the law of necessity, to coin such terms as he needs. Recourse is generally had to Latin and Greek, particularly the latter; and etymological analogies must be regarded in the process of formation. Thus, the electrician has given us *electrode*, *anode* (positive pole), *cathode* (negative pole), *ampère* (unit of current), *volt* (unit of electromotive force), *ohm* (unit of electrical resistance), *telephone*, etc.

**II. Words coined by Reputable Literary Men.** — The verb *to uncentury* owes its existence to Professor Drummond; *sympatheticism* (undue tendency to be sympathetic) is a child of Howells's invention; *omnilegent* (reading everything), of Ruskin's. *Christology* (that branch of theology which treats of the mystery of the incarnation, — Schaff), *uniformitarianism* (the theory that the causes now active satisfactorily account for the geological changes of the remote past, — Darwin and Geikie), *extraterritoriality*

(exemption of the diplomatic representatives of foreign governments from the control of the laws in the land of their temporary sojourn, and their continued subjection to the laws of their native territory), — are illustrations of such words. They may be evils; but they are certainly economical, as they do away with tedious circumlocutions.

**III. Words entering the Language through Commercial or other Intercourse.** — From the day that our Saxon ancestors took *bucket, cradle, mug, pie, and pudding*, from the British Celts; and *button, bonnet, boots, mitten, gown, and ribbon*, from Celts across the Channel, — the names of new articles of wear, new utensils, and new products, have been streaming into our vocabulary. As they stand for new ideas, they fall under the law of necessity, and are retained. The list includes *hammock, canoe, potato, tobacco, ipecac, quinine, molasses, landau, zinc, nickel, sloop, yacht, tea, coffee, candy, sofa, mattress, magazine*, and thousands of others.

**IV. Words foisted into the Language by Irresponsible Inventors.** — Such words are, for the most part, unnecessary novelties, and shortly disappear. Few are adopted by good writers. Through the portals of journalism, many spurious forms in *ist* (an agent) have been introduced, without obtaining currency except among the vulgar, — *walkist, singist, stabbist* (the forms in *er* only, being permissible). *Camerist, aquarist* (one who cultivates fishes or water plants), and *billiardist*, are others of this class; but *balladist* and *landscapist* have the indorsement of E. C. Stedman. *Faddist* (one who has a fad) is rare.

Among hundreds of these sensational terms that may well be spared, are: *derailed* (English). *to suicide, enthused, viatricide* (rail-road accident involving loss of life; *via*, and *cædo*, I kill), *sororize* (to

associate as sisters), *skatorial* (performing on skates), *burgle* and *burglarize*, *resurrected* (raised), *jailed* (put in jail), *suspicioned* (suspected), *femiculture*, and two of the latest, — *bicyclette* (a woman bicyclist) and *mugwumpocratic*. (*Mugwump* itself is not a new word; it occurs in Eliot's Indian Bible, 1661, as the Algonquin equivalent of *centurion*, *chief*; seems to have survived as a colloquialism in parts of New England; and was revived by the "New-York Sun" in 1884 to designate the independent Republicans who opposed the election of James G. Blaine.) *Boycott* and *interview* (verb transitive) have been accepted, because expressing ideas for which there are no exact equivalents.

Reputable words with new significations are as barbarous as those used in old senses. In the following sentence, the meaning of *crash* is evidently *carpeted with crash*, or coarse linen: "The aisles of St. John's Church were *crashed* for the occasion."

**Hybrid or Mongrel Words.** — It has been shown that in the formation of new words, etymological analogies must be regarded. Much objection, therefore, exists to hybrid words, or words formed of elements from different tongues. So numerous, however, and so necessary, are such words, that it would be absurd for the rhetorician to legislate against them. Whereas our common words and our grammatical inflections are principally English, yet the power of making new words out of this purely English element is virtually extinct. Hence we are obliged to link our prefixes and suffixes to foreign derivatives, or our root words to Greek and Latin prepositions; or, when natural affinities permit, to join representatives of distinct foreign languages.

Our affixes *less*, *ly*, *ness*; and our prefixes *out*, *over*, *un*, *mis*, *fore*, — enter readily into combination with words derived from the Latin. *Equally* is a cross between the Latin *æqualis* and the Saxon *ly* (like); *rudeness*, between the Latin *rudis* and the Saxon *ness* (state); *outline*, between the Saxon *out* and the Latin *linea*, — all true hybrids. So *cablegram* is a compound of a French and a Greek simple; *inter-*

*loper* is half Latin and half Dutch; *tamarind*, half Arabic and half Persian; *ostrich*, *bigamy*, *Christmas*, are half Latin and half Greek.

**Compounding and Clipping** account for many words of the fourth class. By the formation of compounds through the union of two or more simples, lengthy circumlocutions are sometimes avoided; but this principle does not give liberty for the unlimited uniting of unchanged roots in such monstrosities as “always - to - be - remembered - with-gratitude patriot,” “go-ahead-it-ive-ness,” “the sudden-at-the-moment-thought-from-lingering-illness-often-previously-expected death” — created in the same manner as the Eskimo equivalent for steam launch, *omeuk-puk-ignilik-piccaninny* (little boat, big, propelled by fire, baby). “Very few,” says Dr. Phelps, “of these long-winded, long-waisted, long-tongued, long-tailed, long-eared compounds, are authorized English.”

Equally objectionable is the habit of clipping words. In our fast age it takes too long to say *pantaloons*, *cabriolet*, *wrappings*, *hackney coach*, *omnibus*, *speculation*, *penitentiary*, *gymnasium*, *maximum*; preference is given to the monosyllables *pants*, *cab*, *wraps*, *hack*, *bus*, *spec*, *pen*, *gym*, *max*. *Gentlemen* has dwindled into *gents*; *ladies*, into *lades*; *physiognomy* is metamorphosed into *phiz*; *examination*, into *exam*; *advertisement*, into *ad*. While some of these forms are accepted by polite speakers (*wraps*, *cab*, *hack*, *penult*, *consols* for *consolidated bonds*), many bear the brand of impurity, none more conspicuously than the pair coupled by Dr. Holmes in these lines: -

“The things called *pants* in certain documents  
Were never made for gentlemen, but *gents*.”<sup>1</sup>

<sup>1</sup> In the parlance of some, *gent* has come to mean a man who has the money and clothes, but not the breeding, of a gentleman.



The advice Pope gives, in "An Essay on Criticism," regarding words that are *out of time*, is extremely apt:—

"In words, as fashions, the same rule will hold;  
Alike fantastic, if too new or old:  
Be not the first by whom the new are tried,  
Nor yet the last to lay the old aside."

That is, be conservative; avoid extremes. Use, as Quintilian advised, the newest of the old and the oldest of the new.

**Foreign and Local Words are not National, and hence not English.**—Foreign words include unnaturalized intruders from all languages; but perhaps French has been drawn upon most largely. The practice of borrowing from this versatile tongue began as early as 1200; within a hundred and fifty years thereafter, five thousand Norman-French words had been added to the English vocabulary, measurably to supply the place of dropped Saxon scientific and poetical forms. *Environs, envelope, people, promise, cover, soldier, money, judge and jury*, and hundreds like them, are the stand-bys of centuries; and the more recent *beau and belle, bouquet and depot, etiquette and toilet*, etc., supply real wants. But the Gallicisms that deface correspondence, journalism, and cheap literature, are to be rejected, because there are good English equivalents.

The same is true of Italian, German, Latin, and all other alienisms. "Our own language," says Bascom, "should remain the adequate medium of native thought, and be able with sufficient honor to christen its own products. While our goods are so poor as to need the falsehood of a foreign land, and our thoughts so flashy as to require the affectation of a foreign phrase, this form of

imitation must prevail ; but genuine excellence will make the most of itself, and be contented with itself."

If Shakespeare could pierce the deepest mysteries, and sound the most tremendous and perplexing problems of human life and human destiny, with the scant Elizabethan vocabulary, what excuse have we to offer, with two hundred thousand words at our disposal, for seeking thought expressions in foreign markets? The principle of protection may well be extended into the domain of American words.

**Provincialisms, or Sectional Words**, may be illustrated by *juke* (a Scotch word heard in Pennsylvania, and meaning *to dodge*); *forehanded*, *heätish*, *gaum*, *tack down*, *store teeth*, and *store sugar* (New-England localisms for *well off*, *irascible*, *awkward*, *blanket*, *artificial teeth*, and *cane sugar*, sometimes called *boughten sugar*, in distinction from maple sugar of home manufacture). *Skedaddle*, still occasionally heard, is provincial Scotch and English, and means *scatter* or *spill* (to skedaddle milk) ; during the Civil War, it was used in the sense of *scamper*.

*You'uns* for *you* and *we'uns* for *us* — dignified old English forms — are not peculiar to the colored population of the South. A New-York rowdy, recently arrested, said to the officers, " You'uns have got we this time."<sup>1</sup> In parts of New Hampshire, *haint awent* is the equivalent of *bedridden*; and when the farm wagon is doing service as a hearse, it is said to be *ahaulin corpse*.

Careful speakers avoid the provincial pronunciation of common English words, but adopt the polite local pronunciation of geographical names.

**Purism and Pedantry.** — Pure diction, while excluding archaic, new, foreign, and local words, has further to do

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<sup>1</sup> The form occurs in Tyndale's *Newe Testamente*, Matt. iii. : " And se that *ye ons* thinke not to saye in yourselves' We have Abraham to oure father." *You'uns* is not infrequently heard in Scotland to-day.

with the choice between the Saxon and the Franco-Latin element of our tongue. Purism designates rigid adherence to native words; Pedantry describes an equally intemperate use of the foreign derivatives, which is ostentatious, and inappropriate at all times and in all places.

Not a few, dissatisfied with our nervous, home-bred Saxon terms, are led astray by the high-sounding Latin elements, and corrupt their styles with "words of learned length and thundering sound." In the case of some literary men, the use of such forms seems to have been a passion. Dr. Johnson was so addicted to the ponderous Latin, that his name, to this day, through the adjective *Johnsonese*, describes an inflated style characterized by words of classical origin. Speaking on one occasion of "The Rehearsal" (a burlesque of 1671), Johnson said, "It has not wit enough to keep it sweet;" then, after a moment employed in translating the thought, he added, "it has not sufficient vitality to preserve it from putrefaction." There was point in Goldsmith's witty insinuation, that, if Dr. Johnson should write a fable about little fishes, he would make them all talk like whales.

**Our Best Authors have used Large Percentages of Saxon Words,** — Chaucer, Spenser, Shakespeare, Milton, Bryant, Longfellow, Tennyson, more than eighty per cent of the imperishable part of the tongue. Emerson, in his "Essay on Literature," lays down the principle of choice: "It is a tacit rule of the language to make the frame or skeleton of Saxon words, and when elevation or ornament is sought, to interweave Roman. Children and laborers use the Saxon unmixed. The Latin unmixed is abandoned to the colleges and Parliament. *Mixture is a secret of the English.* A good writer, if he has indulged in a Roman roundness, makes haste to chasten and nerve his period by English monosyllables." Our English would live with unimpaired strength were it to lose all but its Saxon con-

stituents; but, while it is true that we can converse and write without the aid of foreign terms, it is impossible so to do by employing these foreign terms alone.

Preference for the Saxon element must not, however, betray the writer into exchanging long-established Franco-Latin words for restored or manufactured Saxon forms. Such affectation results in barbarisms like *forewords* for *preface* (Haweis, in the "Story of the Four Evangelists," and elsewhere), *hindwords* for *appendix* (Early English Text Society's publications), *linkword* for *conjunction*, *name word* for *noun*. Many such words were displaced by Greek and Latin equivalents centuries ago; and although extremely picturesque, and far more suggestive than the foreign terms that have superseded them, they must ever remain dead forms. Thus, *hydrophobia* usurped the place of *water fyrhtnys* (water fright); *geometry*, of *earth-gemet* (earth measuring); *agriculture*, of *earth tilth*; *disciple*, of *learning knight*; *despair*, of *wanhope* (worn-out hope); *beauty*, of *fairhood*; *omnibus*, of *folk wain* (wagon); *auction*, of *bidding sale*; *astronomy*, of *starcraft*; and *poetry*, of *songcraft*.

**Malaprops.** — Words used in significations not in harmony with those assigned to them by established usage are called Malaprops.<sup>1</sup> When we speak of a road's being *impracticable* (for *impassable*); of *informing* a man of what he already knows; of the *observation* instead of the *observance* of the sabbath; of *choosing between two alternatives* (the *alternative* is the *choice*); of a barn's being *calculated* to take fire (that is, *designed for the purpose*), instead of *likely*; of "*aggravating* (for *vexing* or *exasperating*) Violet by an expression of doubt" (*aggravate* is to *make heavy*, as to aggravate an offense), — we are guilty of the use of malaprops.

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<sup>1</sup> From Mrs. Malaprop, whose *allegory* (alligator) on the banks of the Nile, and other laughable blunders in the use of words, are familiar to all readers of Sheridan's play of *The Rivals*.



Malaprops not infrequently arise from confusing words that resemble each other in sound or appearance, or from carelessly choosing between words closely related in etymology (kindred derivatives), but having different applications and meanings. For example, from the Middle English verb *disporten* (to amuse), have sprung the three nouns *sportsman*, *sporting man*, and *sport*, with important differences of meaning. A *sportsman* is a lover and student of nature and her wild life. He takes fish, and shoots furred and feathered game, in a chivalrous manner, never unnecessarily, for the mere pleasure of killing. He is always humane, courteous, and unselfish. He must be a gentleman. A *sporting man* is a professional gambler, or a pugilist. A *sport* is a fast liver. So from the Anglo-Saxon *gamen* (joy) come the adjectives *game* and *gamy*. The student may give the definition of each.

*Conscience* and *consciousness* are kindred derivatives. The former is the moral sense of right and wrong; the latter has already been explained (p. 133). The student may discriminate between *human* and *humane*, *ceremonious* and *ceremonial*, *farther* and *further*, *act* and *action*, *curtsey* and *courtesy*, *classic* and *classical*, *antic* and *antique*, *transcendent* and *transcendental*, *economic* and *economical*, *respectfully* and *respectively*, *contemptible* and *contemptuous*, *adherence* and *adhesion*, *healthful* and *healthy*, *neglect* and *negligence*, *practical* and *practicable*, *definite* and *definitive*.

Learners are especially cautioned not to commit to writing unfamiliar words, dropped by instructor or lecturer, until such words are made concrete in form and meaning. The class room is the place to learn. It will save much subsequent mortification frankly to admit ignorance there, and become correctly informed at once.

### QUESTIONS.

Define purity. What explains the principle of time? what, that of place? Define and illustrate obsolete words. Enumerate certain preterits and participles that have passed out of use. Can you add to this list? How much of the original Anglo-Saxon vocabulary has become obsolete? What are obsolescent words? Criticise the use of present words in obsolete senses. Give some interesting cases of altered significations. Show how the meaning of words commonly changes for the worse. Do you know of any Bible words that are used in senses different from their present?

State the law of the new word. Into what four classes are

neologisms divided? Which of these conform to the law? Illustrate terms coined by science; words introduced by reputable writers; words entering the language through the channels of commerce; forms recklessly coined. What are hybrid words, and why are they not necessarily barbarous? To what extreme has the compounding of words been carried? Illustrate clipped words that are barbarous; that are vulgar as well. State Pope's advice regarding the use of words new and old; Quintilian's.

What do foreign words include? When should they be rejected? Illustrate provincialisms. Can you offer any explanation of such local usage? Define purism; pedantry. State the significance of the epithet *Johnsonese*, as describing a certain kind of style. Do the best English authors use more Latin or Saxon words? What rule of choice would you suggest? (*Select the word that best expresses the idea, without reference to its origin.*) How have certain authors overstepped the bounds of propriety in coining or restoring Saxon forms? Can you recall certain picturesque Saxon compounds that have disappeared?

What are malaprops? Illustrate such rhetorical improprieties. Show how they may arise from confusing words etymologically allied. What three nouns are derived from the verb *disporten*? State the precise meaning of each. How does *conscience* differ from *consciousness*? *observance* from *observation*? Suggest a practice by regard for which the student will eliminate malaprops from his diction.

#### EXERCISE.

Criticise the following sentences, pointing out obsolete, newly coined, foreign, local, and improper words or significations, that may occur, suggesting in each case a reputable substitute: —

We lit on Aunt Elizabeth (*Tennyson*). — Thou canst not fear us, Pompey, with thy sails (*Antony and Cleopatra*). — And a certain woman cast a piece of a millstone upon Abimelech's head, and all to brake his skull (*Judg.* ix. 53). — Have you ne'er a son at the Groom-porters, to beg or borrow a pair of cards quickly? (*Ben Jonson*). — The everydayness of the scenery (*Lowell*). — That is owing to his being so much versant in old English poetry (*Boswell*).

As bees bizz out wi' angry fyke  
When plundering herds assail their byke.

*Tam o' Shanter,*

I love to start out arter night's begun,  
And all the chores about the house are done.

*Biglow Papers.*

(Compare Shakespeare's "The maid that milks, and does the meanest chares;" and Whittier's "Meanwhile we did our nightly chores.")

Old Faithful is by no means the most imposing of the geysers, either in the volume of its discharge, or in the height to which it erupts (*Geikie*).—He seems to have preserved a lasting scunner against our staid form of worship (*Lowell*).—They do it out of stupidity; they think there is a charming *légèreté* about it, that it gives life to what they say (*Saunders's Schopenhauer*).—All persons are forbid walking or driving through this tunnel (*New-York sign*).—I shall take them up one by one in anatomical order; that is, I shall proceed *a capite ad calcem* (*Watson*).—For thou preventest him with the blessings of goodness (*Ps. xxi. 3*).—The elders of that city shall bring down the heifer unto a rough valley, which is neither eared nor sown, and shall strike off the heifer's neck there (*Deut. xxi. 4*).—And David left his carriage in the hand of the keeper of the carriage, and ran into the army (*1 Sam. xvii. 22*).—Truly Varro was no mutual admirationist (*Crutwell*).—Mr. Henry James is a wonderful episodist (*Spectator*).—It must continually be remembered that there is a procession which is made by words from one stage to another of speech-part-ship (*John Earle*).—"If I love the Madonna!" was the reply. "*Figuratevi, sor compare mio*—just imagine whether I love her, when every year I hire *pifferari* to play the *novena* to her" (*Story's Roba di Roma*, a tissue of Italian words and phrases).—How many boarders can you sleep and meal? (*New England*).—It is true that I have practiced a fraud upon you, but it was with a purpose solemn enough to legitimatize it (*Old Myddleton's Money*).

I should admire to make one of your party.—The hotels where the conventionites are ensconced are scenes of beauty and industry.—The two alternatives set before him were to abjure the faith, or to submit to torture.—He thought a *vide supra* would serve instead of repetitions.—Mr. Jones then made a try of the un-go-through-some-ness of stuff, showing that two bodies cannot keep the same stead at the same time (*translate into common English*).—At nine o'clock the company was electrified by the arrival of the very-handsome-though-no-longer-in-her-bloom Mrs. Van Dyke.—Send me a postal (*postal* as an abbreviation of *postal card* is condemned; the English use *post card*).—I have been to the last degree hypped since I saw you.—He made a tidy spec in Lake Shore.—Did you see the co-eds in the library yesterday afternoon?—May is *par excellence* the month of flowers; it is delicious at this season to go stroaming about the fields.

Sugar was sky-rocketty again, and grain firmed in the afternoon. — Smith is to be electrocuted on Monday. — They attempted to remain *incog.* — They do business in cahoot. — The Hon. A. B. C. *hors de combat*ed the Democratic nominee for governor of the State of — this fall. — The *toilettes of les jeunes dames* were *ravissantes*. — At this instant there burst from the forest a blood-curdling-pass-in-your-last-checks panther scream. — The subject of Dr. Hammond's experiments is, we have no doubt, a professional syggignocist. — He is the son of a well-known saloonist. — The mothers and children of the east side are to be excursionized. (*Various Newspapers.*)

The tenth of April, at St. Dunstons Burie, God letting not, I will not fail the time (*Old Play*). — He was detain'd with an unlookt for let (*Harrington: let* in the sense of *hinder* is still common in Fife, Scotland.) — Lang leal, lang poor (*Scottish Proverb*). — Come, Colin, dight your cheeks (*Ramsay*).

The Lord's Prayer contains but six Franco-Latin words; can you select them? The instructor may suggest other passages to be studied with reference to choice of words, none better than specimens of the "gorgeous diction and prismatic style" of Jeremy Taylor, of Milton's stately eloquence, or Swift's forceful simplicity. "In a language like English," said Coleridge, "where so many words are derived from other languages, there are few modes of instruction more useful or more amusing than that of accustoming young people to seek for the etymology or primary meaning of the words they use. There are cases in which more knowledge of more value may be conveyed by the history of a word than by the history of a campaign." And the culture of English diction is further "a means of attaining improved habits of thought."

#### BOOKS OF REFERENCE.

Dr. Mackay's "The Lost Beauties of the English Language," Halliwell's "Dictionary of Archaic Words," T. Whitcombe Greene's "Old Words and Modern Meanings," Archbishop Trench's "A Select Glossary of English Words used formerly in Senses Different from their Present," Davies's "Bible English," Mayhew's "Select Glossary of Bible Words and Prayer-Book Phrases."

As studies in pure English, read the poems of Wordsworth, in which our language appears almost in its perfection; as repositories of what Mrs. Browning calls "lovely poet-words grown obsolete," our early ballads or other Pre-Elizabethan verse.



## LESSON XV.

### WORDS THAT VIOLATE THE PRINCIPLES OF DIGNITY AND ECONOMY.

The great law of culture is : Let each become all that he was created capable of being ; expand, if possible, to his full growth ; resisting all impediments, casting off all foreign, especially all noxious adhesions ; and show himself at length *in his own shape and stature*, be these what they may. All genuine things are what they ought to be. — CARLYLE.

The use of slang, or cheap generic terms, as a substitute for differentiated specific expressions, is at once a sign and a cause of mental atrophy. — OLIVER WENDELL HOLMES.

For choice and pith of language, Emerson belongs to a better age than ours. His eye for a fine telling phrase that will carry true, is like that of a backwoodsman's for a rifle ; and he will dredge you up a choice word from the mud of Cotton Mather himself. — LOWELL.

**Improper Words.** — All colloquial, coarse, vulgar, and affected expressions, offend against the principle of dignity (see p. 39), and are rhetorically *improper*.

**A Colloquialism** is a word or phrase allowable in familiar conversation, but not in dignified speech or writing. The common abbreviations, *doesn't* (does not), *don't* (do not), *wasn't*, *won't* (*woll* not, old form of *will* not), *isn't*, *aren't*, *haven't*, *hadn't*;<sup>1</sup> the verb *to wire* (in the sense of *to send a message by telegraph*), *dry* (meaning *thirsty*), *pretty* as an adverb (pretty much everybody) — are colloquial.

**A Vulgarism** is a word or phrase used only in coarse speech. Vulgarisms are thus always out of accord with

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<sup>1</sup> *Ain't* for *am* not, *is* not, *are* not ; *hain't* for *have* not ; *darsn't* for *dare* not ; and *warn't* for *were* not, — are vulgar contractions,

polite usage ; still they are noticeably making themselves at home in the drawing-room, the pulpit, and even in the professorial chair. Intellect itself is bursting through the restraints of propriety in speech as well as manners, and stooping to the level of the common, the low, and even the profane.

**Vulgarisms comprise Affectations and Slang.** Affectation, branded by Carlyle as the bane of literature, is an offensive striving after effect — an attempt to dazzle by peculiar, out-of-the-way spelling and pronunciation, as well as by the use of novel and grotesque words. It is unnatural, untrue ; its essence being that it is assumed. Its effect is only to fill the listener with disgust.

Sincerity, its opposite, — the principle of style which comprehends the qualities of honesty, artlessness, and courage, — is the crowning secret of finding and retaining readers. To be one's own natural self is the truest wisdom. Simplicity is as much a mark of a great mind, as was goodness, in the eye of Sophocles, of a great heart. All artificiality, prettiness of expression, what is known as "fine writing," a conscious air, a diction mottled with terms borrowed from French newspaper and German novel, or obscured with unintelligible phraseology suggestive of a tour round the globe in eighty days, an exaggerated broadening of the *a* sounds in imitation of a supposed polite English use, — all argue a small mind. "There is a fashion," said Dr. Donne ("Polydoron," 1632) "in speaking and writing as in cloathes ; but it is easily perceived where a foolē overlaceth it."

As illustrations of affected spelling, *Cnut* and *Knut* (for *Canute*), *kelt*, *Ælfred*, *cheque* (pedantic for *check* ; originally an exchequer bill

or draft on the treasury; now, a written order), *fotografy*, *stenografer*, *catalog*, *suthern* (southern), *adjurn*, may be specified.

Among affected deviations from orthoëpy, and therefore gross vulgarisms, are *ōng've-lōp* for *ēn'vel-ōp*, *ōng've-rōng* for *en-vi'ronz*, *acclimated* for *acclimated*, *in'quiry* for *inquir'y*, *decorative* for *decorative*, *id'yl* for *i'dyl*, *legis'lature* for *leg'islature*, *mi'crobe* for *mi'crobe*, *is'soo* for *ish'shu* (issue), *no'lej* for *nōl'ej* (knowledge), *lēper* for *lep'er*, *vahz* and *vawz* for *vace* (preferred in America) and *vaze* (preferred in England). *Pther* and *nīther*, with the *i* long, have been characterized by Richard Grant White not only as affectations, but as copies of second-rate British affectations, and have been traced by Edward S. Gould and others to a cockney origin and a minority usage in England. They have recently become a shibboleth of American fashionable society; but they are incorrect pronunciations, without justification by analogy, by history, or by majority usage in this country. *Ei* has not the sound of *i* in pure English words, but usually of *ee* or of *ay* (as in *receive*, *weird*, *eight*, *they*). *Sleight* and *height*, apparently exceptions, were once written *slythe* and *slight*, *highte* and *hygthe*. In connection with the pronunciation of *either* and *neither*, it is interesting to note the old spellings. *Neither* was spelled *nawther* (*no-whether*) in Anglo-Saxon; *nouthen*, *nother*, and *nowther*, in early English; and *nether*, in Wyclif's Bible. It could, therefore, never have been pronounced *nīther* by our remote ancestors. So *either* passed through the forms *ægther*, *awther*, *other* (contracted *or*), *eyther*, *aither*, *athir*, *ayther* (the last four pronounced *ay'ther*, sound of *ei* in *their*). *Ayther*, as some Irish-Americans pronounce the word, was once universal, and of course polite.

Ignorance, rather than affectation, accounts for the majority of errors in orthoëpy; such as, *bicȳ'cle* for *bi'se-kl*, *ecze'ma* for *ec'zema*, *shēf-fon-eer'* for *shi-fon'iā* or *shif-fon-eer'* (chiffonnier, a case of drawers), *rēcess* for *recess'*, *rō'mance* for *romancé*, *A'ry-an* for *Ar'yan*, *kā-rowzal* for *kar'o-zel* (carrousel, a merry-go-round), *en'ervate* for *ener'vate*, and the offensive vulgarism *zōō-ol'o-gy*.

**Slang** is the name which designates words and phrases that originate in the coarse speech of the lower elements of society, or, having acquired vulgar meanings, have been abandoned by refined persons to the use of the vulgar. It

may, or may not, involve grammatical inaccuracy. Cant differs from slang in being the secret language of professional beggars and criminals.

Of all rhetorical failings, the omnipresent addictedness to slang, so easily contracted and so difficult of cure, is the most deplorable, because the most certain and fatal in its results. It is the open gateway through which the masses of our youth are passing to literary and conversational incapacity; it handcuffs that individuality which, we have seen, marks every attractive style; it dwarfs and starves expression, and leaves to its victim a sorry vocabulary, incapable of appareling exact ideas.

To commit one's thoughts to the keeping of slang is to clothe them in shabby or tawdry misfits. Take the word *get*, which stands for so many things that it has ceased to have precise meaning. We *get off* and we *get back*; we *get out* and *over*; we *get up*, and *down*, and *square*, and *through*; we *get there* and we have *got to get there*; we *get out of a wagon* and we *get into a wagon*; we *get a disease* and we *get well*; we *get married* and we *get divorced*; we *get the train* and we *get left*; we have always *got* (literally *acquired*) something, even if it has been in the family a hundred years; we *get our pocket picked* and the thief *gets caught*; we *get a man* and he *gets even*; and, finally, we simply *get*. The persistent use of such expressions, originally due to laziness rather than ignorance, leads in time to forgetfulness of the elegant equivalents.

The popular literature of the day swarms with easily recognized slang words. Some of these have become vulgar from recent associations, like *kick* in the sense of *object* or *resist*, — used by Tennyson in "The Princess," by Kingsley in "Westward Ho!" ("Parsons still kicked, but finally gave in," p. 245), and even in the Bible (Deut. xxxii. 15), — now on the lips of every boor. For this reason it would be in extremely bad taste for a girl of professed culture to explain her absence from an afternoon reception on the ground that she "had a bad cold, and her mother kicked." Such indelicacies stamp a woman "not only as commonplace, but common."



**A Fruitful Cause for the Prevalence of Slang** among our young people is to be found in their early environment. The home is the place where correctness and elegance of speech should be taught by daily models, where children should be secluded from the force of bad example in these respects as carefully as from what is vicious in morals. Association with politely speaking parents and friends is the ideal means of acquiring an unexceptionable diction. But such association is permitted only in scattered cases. Vulgar and illiterate servants too often form the child's vocabulary; and the pernicious example of the nursery induces an inveterate habit of barbarism and slang, which years in school and college may not eradicate.

The correction of the practice consists in the cultivation of a sensitive literary taste, which automatically prompts to the expression of thought in simple, chaste, refined English. "The proper prevention of vulgarity," said Dr. Latham, "is to be got from habit, not rules."

**Precise Words.** — Slang represents the extreme of laxity in the use of language. Precision implies rigid accuracy both in the thought and in its expression. The precise writer knows what he intends to say, and says no more and no less. Out of many words that might serve his purpose, one only will do justice to his thought; and that inevitable word becomes the object of his search. The gift of selecting the exact word for the thought, and not one somewhat similar to it in meaning, is wholly uncomprehended by writers who keep ready to hand a stock of trite and hackneyed expressions.

**Synonyms.** — Precision is most frequently violated by a lack of discrimination in the use of synonymous words. One word is said to be a synonym of another when it is

*similar*, not *identical*, in meaning ; for there are few, if any, words in English that have exactly the same signification. Synonyms express one principal idea, but always with some diversity in the circumstances. Take, for instance, the synonyms *readable* and *legible*. Both mean *capable of being read* ; but the first applies to the interest of the subject matter, and the second to the plainness of the type or handwriting. We speak of a legible manuscript and a readable story.

Synonyms have been compared to different tints of the same color ; the artist in language selects those forms whose delicate shades of sense heighten and finish the literary picture. A word without precise meaning fails to fulfill its function as the sign of an idea, the primary requisite of adaptation.

To illustrate the subject further, a few synonyms follow, defined in contrast : —

**Authentic, genuine.** — Authentic means *possessing authority* ; genuine, *real or true*, as opposed to spurious. A document is authentic when it relates facts ; genuine, when it is the production of the writer whose name it bears. A book may thus be authentic and not genuine, or genuine and not authentic.

**Between, among.** — Between (*be tweon*, *by twain* or *two*) always has reference to two persons or objects ; among (*on gemang*, in a crowd), to three or more. A man is between friends with one on each side of him ; among friends, when they surround him.

**Bring, fetch.** — To bring is *to take to* ; to fetch is *to go some distance and bring*. A retriever is taught to fetch dead game.

**Character, reputation.** — A man's character is the sum of qualities by which he is distinguished, — his acquisitions, capacities, tendencies, moral condition, what he essentially is. His reputation is the estimation in which he is held by others. He may be of bad character and fair reputation, or *vice versâ*.

**Discover, invent.** — We discover what existed, but was not known ; we invent, by combination, what is entirely new. Professor

Hall discovered the satellites of Mars; Arkwright invented the cotton-spinning frame

**Entire, complete, whole.** — Entire is *undivided, unmutilated, unshared*; complete is *perfect in parts*; whole is *lacking no part*. An author's entire works consist of all the volumes he ever published; but one of his works is complete, only when it has exhausted its subject. The head of a department assumes entire responsibility. One may eat a whole orange divided into quarters or cells. In Othello,

“If Heaven would make me such another world  
Of one entire and perfect (*complete*) chrysolite.”

**Enough, sufficient.** — One has enough who does not *desire more*; sufficient, who does not *need more*. A miser may have sufficient, but he never has enough.

**Only, alone.** — Only implies that there is *no other of the same kind*; alone, that the person or object in question is *unaccompanied* by any other. An only child is a child without brother or sister; a child alone is a child by itself. The statement, “Money which she only, and she alone, has power to draw,” precisely describes the case of a capable sole executrix or trustee.

**Ought, should.** — Both imply *obligation*; ought is stronger. “You *should* hear the lecture at the Lyceum this evening;” but, “We *ought* to speak the truth.”

**Pardon, forgive.** — To pardon is *to remit the consequences of a crime*; to forgive, *to dismiss resentment*. A high-minded judge forgives the criminal whom he cannot officially pardon.

**Vacant, empty.** — Vacant means *unoccupied*; empty, *without contents*. A room or office may be vacant; but it is a physical impossibility for thieves to strip an empty house of all its furniture.

**With, by.** — By denotes *the agent*; with, *the instrument*. “The bandit was shot by one of the soldiers with a carbine.”

The student may further discriminate between the synonyms in each of the following pairs: *ability* and *capacity*, *accept* and *receive*, *allude* and *refer*, *amateur* and *novice*, *answer* and *reply*, *aware* and *conscious*, *boyish* and *puerile*, *bury* and *inter*, *custom* and *habit*, *difficulty* and *obstacle*, *distinguish* and *discriminate*, *doubt* and *question*, *real* and *cure*, *intention* and *purpose*, *proposition* and *proposal*, *reason* and *cause*, *revenge* and *vengeance*, *room* and *apartment*, *translucent* and *transparent*, *sewage* and *sewerage*. *apparent* (antonym, *real*) and

*obvious* (antonym, *obscure*), *in* and *into* (after one has stepped *into* a carriage, he is *in* the carriage), *episode* and *incident*, *sin* and *crime*, *reticent* (keeping silent) and *reserved* (keeping back), *invite* (weddings and receptions) and *request attendance* (funerals), *continuous* (uninterrupted continuity) and *continual* (broken succession); *droop*, *wilt*, *wither*; *bravery*, *courage*, *fortitude*; *hurry* and *haste*; *politeness* and *kindness* ("politeness is kindness kindly expressed").

**Redundant and Tautological Words** violate the principle of economy. A precise writer not only uses every word in a definite sense, but unsparingly *cuts away* (*præcidere*) all unnecessary words, — redundancies (general superfluities), tautologies (useless repetitions), expletives (words necessary neither to the sense nor to the construction, but added merely to fill space), asseverations (intemperate language), and unmeaning epithets. Such "barren verbiage" is always a mark of an inferior composer with vague conceptions of what he wishes to communicate; the tiresome writer who "travels round an idea" without reaching a conclusion, or paralyzes his reader's attention with repetitions that contribute neither to clearness nor emphasis. "The gifted man," said Carlyle, "is he who sees the essential point, and leaves all the rest aside as surplusage."

The enfeebling effect of the faults just explained is illustrated in the subjoined extracts: The sentences, — "They did it successively one after the other," — "He then made his statement, and related his story," — are tautological, in that they repeat the same sense in different words. The verse, — "But of the tree of the knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die," an incorrect rendering of God's declaration to Adam, — contains the redundant words *of it*, and the asseveration *surely*, intended by the translator to make the divine denunciation doubly strong and solemn. There is but a step from this to such expressions as, "Upon my soul," "I'll stake my life," and oaths of



various kinds, which have the effect of casting suspicion on the speaker's truthfulness.

Among common expletives are: The adverb *there* used at the beginning of a sentence as an indefinite subject, sometimes contributing to energy, oftener diminishing it; the qualifier *very*, abused to such an extent that its presence now suggests a need of bolstering; and the palliative *as it were*, a favorite padding with writers whose object is inflation. "There is nothing which disgusts us sooner than the empty pomp of language," can be improved by pruning; thus, "Nothing disgusts us sooner," etc. This expletive form, as well as the impersonal *it is*, is allowable only as an introduction to some important proposition. The employment of either resembles pointing with the finger at an object to which we wish to call attention.

The too frequent use of the conjunction *and* (called *polysyn'deton*, the Greek for *tied together in many ways*) is to be avoided, except in enumerations where it is desired to give the mind addressed sufficient time to form the images suggested by each individual word. By multiplying the copulatives, Thomson enforces deliberate attention to each object named in the following lines from the "Seasons:"—

"Heavens! what a goodly prospect spreads around,  
Of hills, and dales, and woods, and lawns, and spires,  
And glittering towers, and gilded streams!"

**Epithets.** — A true epithet *adds to* (as the Greek roots imply), or enriches. In prose style, it must be necessary to the meaning; in poetry, it may merely contribute to the picturesque effect. A single apt word will sometimes convey an idea with greater definition and intensity than a page of descriptive details; hence the human mind instinctively turns to the device of epithet for impression on the imagination. Whoever has seen the river issue from the Lake of Geneva, knows the concentrated force of Byron's "blue rushing of the *arrowy* Rhone." With equal ease and pleasure, the imagination turns into substance Emerson's "*tumultuous* privacy of the snowstorm;" Thomson's "*quiver'd* savage," and "growling pack [of hounds] *blood-*

*happy*;" Adlington's "*rope-ripe* boy" (boy ready to be hanged); Pope's "*unbending* corn" (beneath the flying feet of Camilla).

But not all epithets are thus economical and vigorous. The untrained taste of young writers too often approves such qualifiers as *elegant*, *shocking*, *most extraordinary*, *bewitching*, *perfectly lovely*, etc., showy cloaks for empty thoughts. Beginners must shun the "aniline style," with its glaring modifiers, and rather select nouns that mean something in themselves, never jeopardizing their strength or beauty by adjective incumbrances. Mrs. Browning wrote in her "Book of the Poets:" "We say of Corneille, the noble; of Racine, the tender; of Æschylus, the terrible; of Sophocles, the perfect; but not one of these words, not one appropriately descriptive epithet, can we attach to Shakespeare without a conscious recoil. Shakespeare! the name is the description."

The addition of any epithet would be an incumbrance here; still, a high degree of excellence in writing cannot be attained without the use of happy qualifiers that add warmth, color, and feeling, to style, and thus in sympathetic readers give rise to the æsthetic thrill.

**Circumlocution**, literally *the roundabout mode of expression*, in contradistinction to the plain way of saying things, deals largely in the superfluous. It always means lost time; and when it consists in the affected substitution of a descriptive clause or an epitome of attributes for a well-known name, it may give rise to exasperating confusion. Thus Milton, in a sonnet:—

"That dishonest victory  
At Chæroneæ, fatal to liberty,  
Killed with report that Old Man Eloquent."

The average reader, without means of investigation at hand, must remain uninformed as to the identity of the Old Man Eloquent with the orator Isocrates.

Similarly evasive are the allusions to Washington as the Cincinnatus of the Americans; to Dr. Johnson as the Giant of Literature; and to the Cumæan sibyl as the Amphrysian prophetess (from Amphrysus, Apollo's river in Thessaly).

### QUESTIONS.

What fall under the head of improper words? Give the definition of a colloquialism. Mention certain contractions that are colloquial; others that are vulgar. Define a vulgarism. Are vulgarisms confined to the illiterate? Where are they intruding? What is affectation? Is it easier to be affected in the Saxon or in the Franco-Latin element of English? Of what is simplicity an exponent? Mention some prevalent forms of affectation. What do they indicate? Illustrate affected spelling; affected pronunciation. How do you pronounce *e-i-t-h-e-r*? Why? How should the word be pronounced by analogy? by majority usage in America? Can you give some old methods of spelling *either* and *neither*?

Define slang. Does it necessarily imply violation of grammatical rules? Was Professor Whitney justified in regarding slang as "the besetting sin of Americans"? To what does the habit of slang lead? Suggest a cause for its prevalence among young people. Explain the force of Christina Rossetti's remark, "Neither nursery nor schoolroom secluded their children from my parents." Illustrate words that have fallen from a refined to a vulgar level; the slang uses of the verb *to get*, and its parts.

Illustrate different shades of meaning in synonymous words. Why are synonyms numerous in English? Can you think of a reason why, of two words identical in meaning, one would naturally become obsolete? (Survival of the fittest.) What, in your opinion, is the true source of a loose style? Explain and illustrate the difference between *authentic* and *genuine*, *bring* and *fetch*, *between* and *among*, *character* and *reputation*, *discover* and *invent*, *entire* and *complete*, *enough* and *sufficient*, *only* and *alone*, *vacant* and *empty*. Why does an accurate habit of language beget a corresponding habit of thought? Why does "the profanation of words lead to the contempt of things"?

Redundancy literally means *an overflow*; describe and illustrate the fault. Tautology is of Greek origin, and signifies *speaking the same thing*; illustrate it. Expletive, from the Latin, is *serving to fill out*; show the enfeebling effect of expletives. What is the etymology

of polysyndeton? its value? Define epithet. Show that a well-chosen epithet is economical; that it designates as well as qualifies. Illustrate enervating epithets. What kind of substantives are you recommended to select? To what extent are they to be embarrassed with adjectives? Is it true that the evolution of a good writer is "always marked by a gradual diminution in the number of his qualifiers"? Is it possible to write without adjectives, and attain high excellence? What properties do happily chosen epithets add? (Swinburne employs adjectives in dangerous profusion; consult his critical essays.) State your opinion of the art of omission as a secret of rhetorical power. Define and illustrate circumlocution.

### EXERCISE.

In the following sentences, point out and characterize offenses against the principles of dignity and economy, suggesting corrections. When synonyms are presented within brackets, select the proper one: —

In his estimate of men, Wordsworth set no store by rank or station (*Shairp*). — Integrity is much the plainer and easier, much the safer and more secure, way of dealing with the world; it has less of trouble and difficulty, of entanglement and perplexity, of danger and hazard, in it. The arts of deceit and cunning do continually grow weaker, and less effectual and serviceable to them that use them (*Tillotson*). — While Meg's in dumps (*Gentle Shepherd*). — He is so plaguy proud (*Troilus*). — This is terrible good counsel (*Duchess of Malfy*). — You can't bamboozle me (*Modern Gypsy*). — It was to this town that crowds of Protestants retired, and prepared to give a warm reception to the Catholic army which soon arrived in front of the Maiden City (*Chambers's Miscellany*: the reader is left to infer from the context that Londonderry is the city referred to). — Remember that Pellean conqueror (*Milton*). — I trembled a few (*Miss Burney*). — Give us a rest on your impressions (*Journalist*). — Tacitus tells a fine story finely, but he cannot tell a plain story plainly. He stimulates till stimulants lose their power (*Macaulay*). — These unintelligible Americanisms stew me into a beastly funk (*English Visitor*). — I should like to alter the verbiage of my resolution (*College Professor to Secretary*). — He also shoveled sixty-two new peers into the House of Lords, and there was a pretty large sprinkling of Scotchmen among them, you may believe (*Dickens*). — The original sentence would be, "Nero interfecit Agrippinam." That convenient final *m* does Agrippina's business (*Wendell's English Composition*).

I [calculate (New-England farmer), reckon (Southerner), guess (New



Yorker), fancy (Englishman)] it is going to rain. (The student may discriminate, and supply the correct verb.) — Dancing attendance, — Currying favor, — A likely boy, — Considerable of a fellow, — Assist to potatoes, — Come up to the scratch, — Shaky on a doctrine, — Smelling out other men's designs, — Administer a blow, — In a bad fix, — Give one the blues, — To have a great mind, — Afraid it will snow, — To get the upper hand, — Tonsorial parlors, — Saffron scourge (yellow fever), — Madly whirled along in a palace car, — Bureau of Pomona (apple stand), — Big splurge, — Face the music, — Back a man up. — The wildest, the roughest, the crudest offspring of literary impulse, working blindly on the passionate elements of excitable ignorance, was never more formless, more incoherent, more defective in the structure, than this voluminous abortion of deliberate intelligence and conscientious culture (*Swinburne, of Cynthia's Revels*).

Our first day in the woods was spent in slicking up round camp, and burning culch. — Let us pass from the Stagyrite to the philosopher of Malmesbury (who were they?). — Jones's position in the Department of Public Works was a sinecure, with no duty attached to it. — As soon as you have heard [enough, sufficient] music, we will adjourn (?) to the library. — Dr. Simpson enjoined temperance and abstinence on his patient. — When we heard what was proposed by the opposite party, all our friends exclaimed loudly against the proposition, and declared that the last argument [only, alone] was [sufficient, enough] to show the weakness of their cause. — I have [almost, nearly] finished writing my letters. — Almost killed, nearly killed (discriminate). — The two rivals [almost, nearly] met each other, for the one had not left the house five minutes before the other arrived. — We [acknowledge, admit, own, avow, confess] an omission of duty; an error; a fact; a fault; a crime; our folly; our belief. — The death of our vice-president has left a [vacant, empty] seat in the Board. — His equanimity of mind was marvelous. — Both simultaneously made their appearance at one and the same time. — Shakespeare was a man of profound genius, and whose bold thoughts must be admired in every age. — Brutus [forgave, pardoned] but could not [pardon, forgive] his sons. — Wanted, a situation by a young girl as very competent cook; also understands waiting at table in a very efficient manner; in all respects, very first class.

#### BOOKS OF REFERENCE.

Richard Grant White's "Words and Their Uses," Edward S. Gould's "Good English," Dr. Hodgson's "Errors in the Use of English." As aids to the student in his search for the exact word, Roget's "Thesaurus of English Words," Crabb's "Dictionary of English Synonyms," Soule's "A Dictionary of English Synonyms."

## LESSON XVI.

WORDS THAT VIOLATE THE PRINCIPLES OF ORDER, ENERGY,  
MELODY, AND VARIETY. — AMERICANISMS.

Style has two separate functions: first, to brighten the *intelligibility* of a subject which is obscure to the understanding; secondly, to regenerate the *normal power and impressiveness* of a subject which has become dormant to the sensibilities. — DE QUINCEY.

When the garb of an idea, by dint of transparency and purity, lets nothing but the idea appear, precise, animated, attractive; when expressions, instead of arresting the gaze like brilliant asperities, unresistingly allow themselves to be penetrated like a luminous medium; when it is only by reflection we return to appreciate the details separately, — we may be sure that we have been reading a well-written book. — VINET.

The sincerity and marrow of the man reaches to his sentences. His words are vascular and alive; cut them, and they would bleed. — EMERSON, *Of Montaigne*.

**Clear Words.** — It is not enough that our words should be pure, proper, and precise; should correctly and chastely express exactly what we mean, — they must further convey our thoughts in a manner that is intelligible to the hearer or reader, that is capable of awakening feeling and resolve, and of charming the ear with a proper alternation of long and short, of emphatic and unemphatic syllables. They must be clear, energetic, and melodious.

Clearness, or Perspicuity, implies transparency of style, the quality of being easily seen through — the quality which Quintilian observed “takes care, not that the learner *may* understand if he will, but that he *must* understand, whether he will or not.” It is the intellectual element, and depends on clear, direct thinking. A mind full of clear images is seldom at a loss to communicate them clearly to others; whereas muddy thought can but

project itself in muddy words. The perspicuous manner is aptly pictured in Benjamin J. Wallace's description of Professor Reed's style : "It is like the Susquehanna in early summer, a perfectly transparent medium. As you glide over it, you see every fish in the stream, every blade of the long grass that floats with the gentle ripples, and every white and rounded pebble beneath you." Of all the qualities of style, perspicuity, which to a certain extent implies grammatical accuracy and precision, is indisputably first in importance.

**Offenses against Perspicuity.** — There are two distinct lines of violation here. Words and constructions that convey no meaning, and words and constructions that convey more than one meaning, offend alike against clearness. We are at present concerned only with the individual expressions. Perspicuous words convey a single sense, and convey it clearly. Such words conform to the principle of Order.

**Obscure Words.** — Words that convey no meaning are said to be obscure (*covered over*). Unless intentionally employed, they are evidence of confused, disorderly, or half-done thinking.

**Technical Terms** are intentional ; but, being unintelligible to the average reader, they are rhetorically obscure. To describe the mullein as "a biennial having oblong, crenate-serrate leaves, flowers pedicellate, in an elongated simple or compound raceme ; the rachis and pedicels glandularly pubescent ; segments of the calyx linear-lanceolate ; corolla yellow, or white with a tinge of purple," — would be accurate and economical ; but, inasmuch as such phraseology is meaningless to persons not versed in botany, there is really a waste of material. It is a case of the

stork bidding the fox to a feast from the long-necked aiguière.

**Improper Ellipsis.** — Obscurity may result from deficiency, as does redundancy from excess, of material. The writer may employ too few words. Steele's statement, "You ought to condemn all the wit in the world against you," is hardly intelligible until the words, *that can be employed*, are supplied after *world*. The student may further note the omissions in the following sentence from Thackeray: "Harry eyed her with such a rapture as the first lover is described as having by Milton."

**The Use of the Same Word in Different Senses in the Same Connection** is a common source of obscurity. In the sentence, "Other men may give *more*, but they cannot give *more* evident signs," — *more* is first used as an adjective, and immediately afterward as an adverb, the sign of the comparative degree. The principle of order requires that a word, when repeated, be used in its first rigidly defined sense. Confusion most frequently results from carelessly allowing the same pronoun to stand for different nouns; and the everyday offender is the pronoun *it*. "When," said the grammarian Cobbett, "I see many *its* on a page, I always tremble for the writer. Never put an *it* upon paper without thinking well of what you are about." The pronoun in question has four faces in this extract: "*It* would take years before the public could discover such corruption, and *it* is more than likely that, *it* would not discover *it* until *it* is past cure."

The references of pronouns may be still more uncertain, as in the following from Bolingbroke: "The laws of Nature are truly what my lord Bacon styles his aphorisms, laws of laws. Civil laws are always imperfect, and often false deductions from them, or applications of



them; nay, they stand in many instances in direct opposition to them." The reader is obliged to look back and disentangle the double reference, before arriving at the true sense; viz., "Civil laws are often false deductions from these natural laws, to which, in many instances, they stand in direct opposition."

The use of the demonstrative *this* with an uncertain antecedent, or referring vaguely to something that has form in the writer's mind, but has nowhere been precisely expressed, involves obscurity. The fault is exemplified in this extract from Addison's "Spectator:" "A man should endeavor to make the sphere of his innocent pleasures as wide as possible, that he may retire into them with safety, and find in them such a satisfaction as a wise man would not blush to take. Of this nature are those of the imagination." The second sentence is loose in its beginning, as the first does not describe the nature of any kind of pleasures. The obscurity disappears by changing thus, "This advantage we enjoy by means of the pleasures of the imagination." An antecedent must always be plainly in sight.

**Equivocal Words** are words susceptible of more than one interpretation. Univocal (*one-voiced*) words are words that mean one thing, and only one thing. Few English words are univocal. Words that are spelled and pronounced alike, but whose origins and significations are different, are known as homonyms. Such are *page* (from *pagius*, a servant, and *pagina*, a writing), — *story* (contraction of old French *estorée*, a building, and from the Greek *historein*, to narrate), — *date* (the finger fruit, *dactylus* and *data*), — *last* (Anglo-Saxon *læst*, a footprint, and *latst*, hindmost), — *sound* (Scandinavian *sund*, a strait; to measure the depth of, Latin *subundare* to submerge; Latin *sonus*, tone; Anglo-Saxon, *gesund*, healthy), — *cock* (the male fowl, from the Greek imitation of the cry of the bird, *kokku*; a cock of hay, the Scandinavian *kok*, a heap; in *cocked hat*, of Gaelic origin; in *cock* of a gun, from the Italian *cocca*, a notch; in *cockswain*, from *cock*, a small boat, through the French *coque*, and remotely the Latin *concha*, a shell).

The words of all tongues are more or less equivocal. Students of ancient and modern languages experience difficulty in selecting from the vocabulary the proper meaning of a Greek, Latin, or French word, Foreigners have equal trouble with our English, and sometimes make ludicrous errors. A shoemaker of Cannes puzzled English tourists with the announcement, "Repairs hung with stagecoach." Translated into intelligible equivalents, his sign implied that repairs were executed with diligence. Modern Chinese is particularly rich in equivocal, many of the monosyllables having a great variety of meanings, like *tschoo*, which signifies an ape, a whirlpool, an island, a silk, a wine, a kind of plant, a female ass, deep, to inclose, to help, to quarrel, to walk, to answer.

**The Use of a Term essentially Equivocal is not Reprehensible** so long as its connection with other words in any particular case distinctly indicates which of its significations, as there used, it bears. The context will generally determine the meaning so clearly that the true sense will be the only one suggested. When, by way of illustration, the author of "Esmond" writes, "Show the red stockings, Trix. They've silver clocks," — there will be no lack of perspicuity; for the idea of ankle figures, and not of timepieces, will immediately present itself to the mind.

Sometimes, however, the connection is insufficient to determine the meaning, and the word is susceptible of a twofold interpretation. In the sentence, "I cannot find one of my brushes," *one* is equivocal, as it may mean *anyone* or *one singled out and considered apart from the others*. "He aimed at nothing less than the Presidency" means, either that *nothing was less the object of his aim*, or *nothing inferior to the Presidency* was aimed at. The love of a parent is either filial or parental love. In the typical sentence, "The farmer came and told his neighbor his pigeons were in his oat field," four possibilities are ex-

pressed ; viz., that the farmer's pigeons are in his own field, that they are in his neighbor's field, that the neighbor's pigeons are in the farmer's field, that the neighbor's pigeons are in the neighbor's field. Grammatically, the possessives all refer to the subject, farmer.

Many, with Macaulay, prefer a repetition of the noun to an obscure or equivocal reference by a pronoun. The clearness of the meaning in the following verse of Genesis xlv. depends on such repetition : "The lad cannot leave his father : for if he should leave his father, his father would die." This is made equivocal by substituting pronouns — "if he should leave him, he would die." Who would die, the lad or the father?

**Energetic Words** are words that cause the mind addressed not only to understand, but also to feel, the meaning of the speaker or writer. Energy in general is capacity for work or effect. In rhetoric, the work to be accomplished is deep and strong impression ; and the words adapted to this purpose are born of honest, direct, concentrated thought, the thought that "knows its fact and hugs its fact." Levity, superficiality, haste, lack of interest, are all antagonistic to energy.

Words that are plain and bold, but neither blunt nor coarse ; words that are particular and not general, incisive, clean-cut, "stript from their shirts" like man-of-war's men prepared for action, — are the true exponents of an energetic style. Economy further demands the smallest number of syllables consistent with precision and clearness. Hence the force of our short Saxon words, which so present ideas that they may be apprehended with the least possible mental effort.

Big words are too often a shallow disguise for small thoughts. The French song writer, Béranger, aptly likens them to a tinsel

drum major on a dress parade, while simple, home-bred words find their counterpart in the little gray-coated Napoleon at Austerlitz. The good wine of a noble thought needs no bush of high-flown rhetoric. In fact, "the nerve, pulse, sinew, of a hearty, healthy English," are Saxon words, short and unpretentious, common, plain, and homely, but nervous, pointed, sententious, and capable withal of being wrought into smooth, harmonious diction, as Dr. Addison Alexander's one-syllabled sonnets prove by their own sweet flow : —

"Think not that strength lies in the big, round word,  
 Or that the brief and plain must needs be weak.  
 To whom can this be true who once has heard  
 The cry for help, the tongue that all men speak,  
 When want, or woe, or fear is in the throat,  
 So that each word gasped out is like a shriek  
 Pressed from the sore heart, or a strange wild note  
 Sung by some fay or fiend? There is a strength  
 Which dies if stretched too far or spun too fine,  
 Which has more height than breadth, more depth than length.  
 Let but this force of thought and speech be mine,  
 And he that will may take the sleek, fat phrase,  
 Which glows and burns not, though it gleam and shine —  
 Light, but not heat — a flash, but not a blaze !

"Nor is it mere strength that the short word boasts :  
 It serves of more than storm or fight to tell ;  
 The roar of waves that clash on rock-bound coasts,  
 The crash of tall trees when the wild winds swell,  
 The roar of guns, the groans of men that die  
 On blood stained fields. It has a voice as well  
 For them that far off on their sick beds lie ;  
 For them that weep, for them that mourn the dead ;  
 For them that laugh and dance, and clap the hand ;  
 To joy's quick step, as well as grief's slow tread,  
 The sweet plain words we learnt at first keep time,  
 And though the theme be sad, or gay, or grand,  
 With each, with all, these may be made to chime,  
 In thought, or speech, or song, in prose or rhyme."

**Force implies Tendency to Acceleration.** Hence surplusage is as fatal to energy as it is to precision, for it



impedes the onward rush of thought to the essential point. Asyn'deton (the omission of the conjunction) removes annoying obstacles from the direct avenues to conclusions ; as in Sobieski's announcement to the Pope of his victory over the Turks at Vienna: "I came, I saw, God conquered!" Brevity is forceful. "If there is a man on earth," said Joubert, "tormented by the desire to get a whole book into a page, a whole page into a phrase, and this phrase into one word,—that man is myself."<sup>1</sup> In contrast to such desire for concentration of energy is the prevailing American tendency to dilution.

Longinus classed the naked statement of Moses — "God said, Let light be, and light was" — among the sublimest words uttered by man. "Spartans, Stoics, heroes, saints, and gods, use such short and positive speech." But dilute the thought, — "The sovereign Arbiter of the universe, by the potency of a single expression, commanded radiant energy to exist, and immediately it sprung into being," — and the sound is magnified ; but the sentiment is degraded and the grandeur gone. Cowley, regarding Anacreon's *ton d'helion selene* as the rubber envelope of a balloon, took the liberty of inflating it as follows : —

"The moon and stars drink up the sun,  
They drink and dance by their own light,  
They drink and revel all the night,  
Nothing in Nature's sober found,  
But an eternal health goes round."

Of the last four lines, not a scintilla is traceable in the original. Such superfluous words have no capacity for doing work.

**Concrete or Specific Words** convey the intended sense at once, and convey it with trenchancy ; hence they are

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<sup>1</sup> The Chinese philosopher Confucius embodied in *one word*, expressed in writing by a *single ideogram*, the sum and substance of duty. This word translated into English becomes, "What you do not like when done to yourself, do not to others."

both economical and energetic. The more general the terms, the fainter will be the picture.

Herbert Spencer explains the force of concrete terms by showing that men do not think in *generals*, but in *particulars*. "When a class is referred to, we represent it to ourselves by calling to mind individual members of it (at mention of horse, for instance, we picture certain familiar horses). Hence it follows that when an abstract word is used, the reader has to choose from his stock of images one or more by which he may figure to himself the class mentioned. In so doing, delay must arise, and force be expended. If, therefore, by employing a specific term, an appropriate image can be at once flashed into the mind, economy is achieved, and a more vivid impression produced." Generalities like the following are lacking in energy: "In proportion as the manners, customs, and amusements of a nation, are cruel and barbarous, the regulations of their penal code will be severe." The substitution of specific words heightens the effect: "In proportion as men delight in battles, bullfights, and combats of gladiators, they will punish by hanging, burning, and the rack."

So Stesich'orus admonished the Locrians, bent on war, not to precipitate hostilities, "for fear that in the end the grasshoppers may be forced to chirp on the bare ground," — a much more desolate picture than that suggested by mere ravaged fields.

**The Only Appropriate Occasion for General Language** is, under the rule of harmony, when vivid impression is out of accord with dignity and morality. So are always the details of crimes and executions.

**Melodious Words** are words of agreeable sound. Short words, as has just been shown, are not necessarily unmelodious, either as individuals or in combinations marked by a proper distribution of emphasis. Even harsh words, when adapted to the subject, express the meaning more forcibly than any others, harmony requiring that every sound shall be attuned to the sense (see p. 221). Melodious words are therefore the appropriate instruments

for the communication of pleasing ideas, — words in which there is a euphonious intermixture of consonants and vowels, — not so many of the former as to impede freedom of utterance (like *strikest*, *rushedst*), or of the latter as to occasion insipidity (*meteorologically*).

**Tautoph'ony.** — Melody is deficient in combinations where the *same sound* is repeated. This fault is known as tautophony, and is perceptible in words like *holily*; in combinations like *brief fashion*, “He went *on in an unendurable strain*,” “It is only comparatively recently that it was apprehended;” and in members of sentences that close with the same sound. The detection of tautophony is insured by reading over literary work aloud.

**Americanisms.** — Before dismissing the consideration of words, it will be profitable for the student to investigate briefly the subject of Americanisms, — forms originated in the United States, or peculiar thereto. Such words may be divided into three classes: —

**I. Words born on American Soil.** — These include a generous quota from the Indian languages (*maize, potato, chocolate, squash, tomato, tobacco, hominy, hickory, catalpa, opossum, raccoon, moose, caribou, porgy, muskellunge, menhaden*, and hosts of geographical names). But new words entirely disconnected with Indian parentage have sprung up in this country. Such are *caucus* (universally explained as a corruption of *calk-house*, or *calker's house*, where the ship calkers' club met at Boston in Revolutionary times); *gerrymander* (*g* hard) (from the name of Governor Gerry of Massachusetts, who in 1811 signed a bill readjusting the representative districts with a view to defeating the Federalists); *stoop*, equivalent to *porch*, adopted from Dutch settlers; *blizzard*; *bogus* (corruption

of the name of a notorious swindler; according to Lowell, of *bagasse*, sugar-cane refuse); *scalper*, one who sells railroad tickets at less than regular rates; and many others.

**II. Old English Words with Meanings acquired in America.**—Thus, a *section* of territory, in the United States, is a square mile; a *block* is a piece of land inclosed by four streets; *clever*, which in England generally means *intelligent*, here signifies *good-natured*; *fix* (to fasten) is used in America in the sense of *to repair*. The slang expression *in a fix* is thus *in a fasten*.

**III. Words preserved in America that have become Obsolete or Provincial in the Mother Country.**—*Fall* in the sense of *autumn* (familiar to Elizabethan usage) appears to survive as a provincialism in parts of England. *Mad* with the meaning of *angry*, denounced abroad as an Americanism when Irving used it, is found in the “Merie Tales of Skelton,” where it is told how angry the Bishop of Norwich was at the rector’s irregularities, and “Skelton sayde, Shal I come agayne to speake with a *madde* man?” So in Chapman’s “Homer” (1596) we have, “All that pleased Hector made him [Ajax] mad.” *Boodle* occurs as early as 1625, is used by Macaulay, and was merely revived in 1886 to describe a corrupt board of aldermen. *Right* in the sense of *very*, a provincialism of the South and East, is as old as the English language, Mandeville (1356) having *right nigh*; and Chaucer, *right here*, *right fat*, etc.

So, many an expression characterized as an Americanism, lies buried in Elizabethan and Pre-Elizabethan authors; as, the *woods* of “The Shepheard’s Calendar” and Marlowe’s “Milkmaid’s Song;” *cultured*, regarded as “a product of Boston” by the author of “The Verbalist,” yet hardly imported from the American city by Shenstone



(1743) and Goldsmith (1764); Sidney's *my better half*; the Shakespearean *so-so*, *too thin*, and *anything like*; Chaucer's *A1, not worth a bean*, *murder will out*, and *cause why*; Ben Jonson's *bag and baggage* and *scot free*. *Thanks* and *I guess* meet us in many places from 1400 to 1600; while the *too-too* of the modern æsthete is but the revival of a common reduplication meaning *exceedingly*.

### QUESTIONS.

What besides correct, chaste, and exact expression, is necessary to effective discourse? Explain what clearness implies. How did Quintilian describe it? Why is it known as the intellectual element of style? Give the substance of Benjamin J. Wallace's description of a clear style; of Vinet's. In what two ways may clearness be violated? Define obscure words. Is Macaulay right in coupling obscurity and affectation as the two greatest faults of style? State objections to the use of technical language. Illustrate improper ellipsis. Show how the use of the same word in different senses obscures. What caution is to be observed in the use of the pronoun *it*? of the demonstrative *this*?

Define equivocal words. Univocal words. Show how *page*, *story*, *date*, *last*, *mint*, *sound*, *cock*, are homonyms and equivocals. When only is the use of equivocal terms reprehensible? Show how the context generally clears the meaning. Give further illustrations of equivocation.

What are energetic words? Define their purpose. State the effect of pompous language; of plain Saxon monosyllables. What tendency does force imply? What, then, is the effect of surplusage on energy? Illustrate your answer. Why do specific words convey the intended sense at once? Emerson calls Montaigne's words "a shower of bullets;" can you infer from this what kind of words the essayist used? When only is general language appropriate?

How is the principle of harmony subserved by the choice of melodious words? To what kind of ideas are they adapted? Illustrate words lacking in euphony. Describe and illustrate tautophony. How far, in your opinion, is tenable the theory of Coleridge, that every musically worded sentence contains something deep and good in its meaning? Into what classes may Americanisms be divided? Illustrate fully each class. Can you ascertain the English equivalents for

the following American words, — *baggage, depot, ticket office, car conductor, baggage car, switch, cracker, baby carriage, elevator, parlor, preserves, sick, ill-natured, pitcher, tidy, candy, express?*

### EXERCISE.

Explain any instances of obscurity or equivocation you may find in the following sentences; any lack of energy or melody; any Americanisms or Anglicisms; suggest improvements: —

They were summoned occasionally by their kings when compelled by their wants or their fears to have recourse to their aid. — She found the most and the most luscious berries of anyone of the party. — You tell Delia this because you will see her before me. — They were both more ancient than Menes or Misraim [either Menes or Misraim, Menes otherwise called Misraim]. — I will have [exercise or require] mercy, and not sacrifice. — Who would not think it ridiculous to see a lady at a bridal in a cassock of mock-ado? — Begoniaceæ, by their anthero-connectival fabric, indicate a close relationship with anonaceo-hydrocharideo-nymphæoid forms. — He told his coachman he would be the death of him if he did not take care what he was about. — This action increased his former services. — The rules of emphasis come in, in interruption of your supposed general law of position.

The student may designate the different senses attaching to the word *that* in the following lines: —

“Now THAT is a word which may often be joined,  
For THAT THAT may be doubled is clear to the mind;  
And THAT THAT THAT is right is as plain to the view  
As THAT THAT THAT THAT we use is rightly used too;  
And THAT THAT THAT THAT THAT line has, is right —  
In accordance with grammar, is plain in our sight.”

The Chinese question has been agitating America for many years; and though for the present it has reached a settlement, it is very doubtful whether it will be a permanent one (*College Essay*). — If the baby does not thrive on fresh milk, it should be boiled (*Canadian Paper*). — For sale, a fox terrier, two years old, thoroughly house-broken, will eat anything, very fond of children (*Advertisement*). — How many there are by whom these tidings of good news were never heard (*Bolingbroke*). — Rhetoric is the art of telling some one else by words precisely what you mean to say. A definition in such colloquial language may seem so obvious as to be almost unneces-

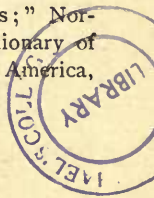
sary. (*Carpenter's Exercises in Rhetoric*. Does the author mean, *as to make further explanations unnecessary?*) He forgave His enemies all their ill-will towards Him *and* all their vile *and* malicious usage of Him: most remarkably at His death, when the provocations were greater *and* most violent, when they fell thick *and* in storms upon Him, *and* when they were more grievous *and* pressing in the agony *and* anguish of His suffering. In these hard *and* pressing circumstances He was so far from breathing out threatening *and* revenge that He did declare His free forgiveness of them *and* perfect charity towards them (*Tillotson*: correct the polysyndeton, and eliminate the tautologies).

Mary asked her cousin to bring her hat as she was going on an errand for her mother. — That happened in the reign of Queen Dick, or *ad Calendas Græcas*. — Seven boys were present, and he gave them all a book. — With Cicero's writings it is right that young divines should be conversant; but they should not give them the preference to Demosthenes, who by many degrees excelled the other as an orator at least. — This self-made man arrived at Port Natal with one coat to his back, and since he has succeeded in accumulating ten millions. — Study to unite with firmness gentle, pleasing manners. (Is melody lacking?) — Energy, industry, temperance, handiness, recommend mechanics. — Some historians have expressed themselves very sillily. — His eye passed sadly from one to the other, his venerable head shaking melancholily, as if to say, "It is the right of the strongest."

We'll give 'em Jessie in the next campaign (*Story of Jessie Frémont*). — That beats the Dutch (reference to Martin Van Buren). — The hayseed delegation in the present Legislature. — Will you O. K. these corrections? — Pass the milk jug. — Let me do the meat at dinner. — News has just reached New York, that the overland train from San Francisco left the metals at Grant's Station, New Mexico, yesterday evening (*Glasgow Herald*). — What sort of a pull has he in his district? — Mr. B.'s character was whitewashed by his friends. — Are the letters lifted? (Is the mail closed?) — I have found a machine, so we will drive to Paisley to-day.

#### BOOKS OF REFERENCE.

Herbert Spencer's "Essay on the Philosophy of Style;" Mitford's "Harmony in Language;" Schele de Vere's "Americanisms;" Norton's "Political Americanisms;" John S. Farmer's "Dictionary of Words and Phrases Peculiar to the United States, British America, and the West Indies."



## LESSON XVII.

RHETORICAL SENTENCES. — PERIODS AND LOOSE SENTENCES. —  
THE CLIMAX. — THE BALANCE. — SENTENCES STUDIOUSLY  
LONG AND STUDIOUSLY SHORT.

A sentence is the categorical (*in accordance with an objective fact*) or hypothetical (*in accordance with the speaker's subjective view*) expression of a complete thought in words. A complete thought implies a notion of doing or being, in connection with a notion of something that does or is. These two separate notions form the two great grammatical divisions of every sentence. — WRIGHTSON.

The construction of sentences is an important part of style. One may doubt whether it would be practicable to make anything like a comprehensive collection of all the forms of sentence possible in English. Writers on composition have hitherto attempted nothing more than to distinguish a few well-marked modes of construction. — MINTO.

A short period is lively and familiar ; a long period makes an impression grave and solemn. Long periods are to be avoided till the reader's attention is thoroughly engaged ; therefore a discourse, especially of the familiar kind, ought never to be introduced by a long period. — LORD KAMES.

The Second Essential of Excellence in Style is the effective arrangement of the selected words in sentences. Grammar teaches that a sentence is a collection of words complete in sense, expressing either a statement, a command, or an inquiry. Rhetoric accepts the philosophy of the sentence as thus unfolded by grammar ; and, through its own special arrangement of the constituent parts with reference to an end in view, transfuses power into the grammatical whole.

“The fixed rules of grammar,” wrote Dr. Hickok, “may be observed ; but there is a power back of the grammarian perpetually at work, making its selection of terms, arrangement of sentences, modulation of paragraphs, — a living principle running through and



rendering the whole quick and forceful. This is eloquence, and rhetoric is simply the studying of eloquence."

Grammar divides Sentences into simple, complex, and compound. Rhetoric classifies differently.

Every Sentence is, Rhetorically, either Periodic or Loose. A period is a sentence, simple or complex, in which the sense is suspended until the end is reached; as, "No man has ever known pure happiness" (*Euripides*). — "In the groves of their academy, at the end of every visto, you see nothing but the gallows" (*Burke*).

The periodic form is secured "by bringing on predicates before what they are predicated of, qualifications before what they qualify;" by disposing of descriptive adjuncts, results, conditions, and alternatives, at the outset. Irrelevant and unnecessary matter is thus likely to be excluded, and the sentence raised to the highest degree of unity. Suspense, provided thought be not unduly retarded, contributes to force. The mind of the hearer or reader is kept in a state of expectation, until the entire idea to be communicated is flashed into it, at the very last word, with clearness and penetration. This principle is admirably illustrated in the following period of Wordsworth's: "I trust the world and the friends of Sir Walter Scott may be hopeful, with good reason, that the life and faculties of this man — who has during the last six and twenty years diffused more innocent pleasure than ever fell to the lot of any human being to do in his own lifetime — may be spared."

A Loose Sentence is complete in meaning at one or more points before its close; thus, "These wakes were in imitation of the ancient *agapai*, or love feasts || and were first established in England by Pope Gregory the Great || who, in an epistle to Mellitus the Abbot, gave order that they should be kept in sheds or arbories || made up of branches and boughs of trees || round the church" (*Spectator*). This sentence may terminate, without incomplete-

ness in form, at any of the four places indicated. There is no element of suspense; but the qualifying and explanatory adjuncts are added after the words they refer to. The attention is thus broken, and the contained thought, instead of being apprehended at once, must be gathered piece by piece.

Loose sentences fulfill their function as the instruments of familiar expression, and are free from the stiffness that characterizes uniform periods. They are not necessarily languid or unmusical. Many of the best sentences in English literature are loose, with a single break. Moreover, in the hands of a master like Carlyle, the loose sentence gives opportunity for brilliant and unexpected after touches; to wit, "This is the history of Charlotte Corday; most definite, most complete; angelic-demonic: like a Star!" And again: "Reader! thou for thy sins must have met with such fair Irrationals; fascinating with their lively eyes, with their quick, snappish fancies; distinguished in the higher circles, in Fashion, even in Literature; they hum and buzz there, on graceful film-wings — searching, nevertheless, with the wonderfullest skill for honey; *untamable as flies!*"

**In the Use of Periods, Care is to be taken** neither to wear out nor perplex the reader by the introduction of too many or too abstruse considerations before their bearing is indicated by the turn of the sentence at the apod'osis, or concluding part. The successful management of the loose sentence, the less artificial of the two rhetorical forms, involves the maintenance of anticipation after the first break by the weight of the appended thoughts. All appearance of rambling and basting is destructive of energy. Both periods and loose sentences have their advantages and adaptations; the best writers avoid monotonous adherence to either form.

**Climax.** — Every sentence, whether loose or periodic, should be constructed with some reference to the principle

of order already described as Climax. This implies a climbing up (round by round of the rhetorical *ladder*) from a lower to a higher level. The mind is thus kept in a state of constantly increasing tension from the opening of the sentence to the *dénouement*. The force of such arrangement is apparent in the following:—

It is gone, that sensibility of principle, that chastity of honor, which felt a stain like a wound, which inspired courage whilst it mitigated ferocity, which ennobled whatever it touched, and under which vice itself lost half its evil, by losing all its grossness. — BURKE.

In a sentence not a perfect period, emphatic words should intervene between the end of the period and the end of the sentence. If these words are the most significant of all, the effect is to impart to the resulting loose sentence the highest energy; thus, “The Puritans refused the addition of Saint even to the Apostle of the Gentiles, and to the disciple that Jesus loved” (*Macaulay*).

**The Balanced Sentence.** — Compound sentences not reducible to the periodic form are rendered effective by a correspondence in the length, the grammatical construction, and the diction of their members; as, “The first view was the more splendid, the second the more real; the former more poetical, the latter more philosophical” (*Newman*). Such correspondence is rhetorical Balance. As an expression of symmetry, it gives pleasure to taste; if not used to excess, it serves to fix the attention and impress the memory; where members are in opposition, it heightens the contrast.

Balance is captivating to the ear, and easily enslaves writers who employ it carelessly. Its excessive use constituted in part the vice known as Euphuism in the Elizabethan period, and especially imparted to the writings of Dr. Johnson an affected and artificial character. It is

to be avoided in consecutive sentences. In the second volume of "Modern Painters," Ruskin discriminates between symmetry and proportion in a series of balanced periods :—

"Symmetry is the opposition of equal quantities to each other ; proportion, the connection of unequal quantities with each other. The property of a tree sending out equal boughs on opposite sides is symmetrical ; its sending out shorter and smaller towards the top, proportional. In the human face, its balance of opposite sides is symmetry ; its division upward, proportion."

**The Length of the Sentence.** — "No small element in the mechanical art of sentence building," says Minto, "is the adjustment of the length of the sentence." This must be adapted, first, to the capacity of the hearer or reader. A sentence short enough to be intelligible to one person might not be readily grasped by another. Successions of long and intricate sentences oppress and weary every modern reader, the average power of apprehension being less in this age than it was when the great authors of Greece and Rome constructed their elaborate periods. Overfondness for conjunctions led many of our early English writers to prefer a single sentence, "jointed and rejoined, parenthesized and postscripted," to a series of orderly statements, each containing the expression of a simple or moderately complex thought. The books, however, which have attained the widest circulation are noticeably composed of short sentences.

Length should be atoned for by brilliancy, as in this sentence from Macaulay's "Essay on Lord Clive," "fed but not overfed with material, and almost perfect in its cadence and logical connection :"—

"Scarcely any man, however sagacious, would have thought it possible that a trading company, separated from India by fifteen thousand miles of



sea, and possessing in India only a few acres for purposes of commerce, would, in less than a hundred years, spread its empire from Cape Comorin to the eternal snow of the Himalayas; would compel Mahratta and Mahomedan to forget their mutual feuds in common subjection; would tame down even those wild races which had resisted the most powerful of the Moguls; and, having united under its laws a hundred millions of subjects, would carry its victorious arms far to the east of the Burrampooter, and far to the west of the Hydaspes, dictate terms of peace at the gates of Ava, and seat its vassal on the throne of Candahar."

**Inexperienced and Bungling Thinkers** are the ones who "tumble out their sentences as they would tilt stones from a cart, trusting very much to accident for the shapeliness of the result." They do not know where to stop, or rather the proper point at which to begin a new sentence. It is important for persons forming their styles to attempt the management of long sentences with caution, especially to beware of long introductory periods, — a prevalent juvenile blunder.

The following, from a New York Daily, is an objectionable long sentence; the student may explain why, contrasting it with the sentence from Macaulay:—

"We were promised *safety*, and, apart from the fact of the 'Oceanic' having behaved 'splendidly' in a heavy gale, encountered on her first return trip, we have, beyond the evidence of our own senses, the opinion of our best shipbuilders, who are loud in their praises of Irish workmanship (the boats being Belfast built) as to *comfort*, when in despite of heavy weather and an exceptionally large number of passengers, we find the whole two hundred and forty-eight (in the saloon), through a committee headed by such men as Honorable W. E. Dodge, Colonel Rockefeller, and other well-known New Yorkers, unanimously pass a series of resolutions highly complimentary to the ship and her officers, and describing the voyage more like life at a gay and fashionable watering place than 'on board ship,' bearing evidence also to extremely easy motion of the great ship even in rough weather, we think the most skeptical as to the fulfillment of the programme of the White Star Line should be convinced."

**The Affected Use of Short Sentences** is equally to be condemned, as destructive of coherence, and grace of movement. Sound thought cannot be thus expressed. Short sentences are so characteristic of French authors as to have occasioned De Quincey's observation, that "a long and involved sentence could hardly be produced from French literature, though a sultan were to offer his daughter in marriage to the man who should find it." Hundreds of sentences having an average length of ten words or less may be selected from French newspapers. Even Victor Hugo has expressed his genius in such series of abrupt, "snappy" utterances. Thus, from "The Man who Laughs:" —

"They regained confidence. All that had been fury was now tranquillity. It appeared to them a pledge of peace. Their wretched hearts dilated. They were able to let go the end of a rope to which they had clung, to rise, hold themselves up, stand, walk, move about. They felt inexpressibly calmed. There are in the depths of darkness such phases of Paradise — preparations for other things. It was clear that they were delivered out of the storm, out of the foam, out of the wind, out of the uproar. Henceforth all the chances were in their favor. In three or four hours it would be sunrise. They would be seen by some passing ship; they would be rescued. The worst was over."

**Rhetoric cannot prescribe a Definite Limit for the Length of Sentences**, nor fix the proportion in which long and short sentences should be intermixed. A continuation of either form is tiresome. Taste insists on variety. Any sentence that is adapted to the purpose intended — whether long or short, loose or periodic — is rhetorical.

#### QUESTIONS.

Name the second essential of excellence in style. Give the grammatical definition and classification of sentences. What does rhetoric

infuse into the grammatical whole, and how? Rhetorically, what must every sentence be in structure? Define a period. How is the periodic form secured? State the effect of suspense on energy. Define and illustrate loose sentences. How do they fulfill their function? Show that they are not necessarily languid. When is the periodic structure tedious? when exasperating? Which of the two forms is more dignified? which, more natural? State the rule of choice.

Define climax. Account for its force. Explain and illustrate the effect of introducing highly emphatic words between the end of a period and the end of the containing sentence. Such words have been called "the whiplash;" why? In what does balance consist? State its advantages; the evils of its excessive use. What habit usually destroys the balance of a sentence? (*That of tacking on afterthoughts.*) Whose style is notoriously the most balanced in our literature?

Why is it necessary for a composer to have regard to the length of his sentences? What is the effect of a succession of long sentences? Of a succession of short ones? Show how the abuse of conjunctions operated to make the sentences of our early writers unduly long. To whom belongs the credit of having reformed English sentence structure? (*To Swift, Addison, and Steele, who to a great extent renounced the interminable sentence, with its relatives, conjunctions, and inversions.*) Characterize the affected use of short sentences. What principle of choice applies here?

#### SUGGESTED EXERCISES.

Recast the following sentences so as to eliminate the unpleasant suspension of the sense (begin the first, "It is a defect when a sentence is constructed"):—

"To construct a sentence with many loosely and not obviously dependent clauses, each clause containing an important meaning or a concrete image the vivacity of which, like a boulder in a shallow stream, disturbs the equable current of thought,—and in such a case the more beautiful the image the greater the obstacle, so that the laws of simplicity and economy are violated by it,—while each clause really requires for its interpretation a proposition that is, however, kept suspended till the close,—is a defect."

"At present, the rapid spread of the Theosophic philosophy and—which is, perhaps, even more significant—of various ideas, which, harmless or even good as they may be in themselves, belong to, and tend to unite with, its system, is undeniable."

Make the following sentences periodic : —

In short, like a novel-hero dilemma'd, I made up my mind "to be guided by circumstances," in default of more satisfactory rules of conduct (*Poe*).

Men of the best sense have been touched more or less with these groundless presages of futurity, upon surveying the most indifferent works of nature (*Spectator*).

On the principles of this mechanic philosophy, our institutions can never be embodied, if I may use the expression, in persons ; so as to create in us love, veneration, admiration, or attachment (*Burke*).

Combine the two following sentences into a single periodic sentence : " The tide was rising with great rapidity, so we thought it best to abandon the rock. Besides, our friends on the beach seemed hardly able to hold their own."

Point out the "whiplash" in the following sentence from Demosthenes : " Has he not thrust aside Thessalians, ourselves, Dorians, the whole Amphictyonic body, and got preaudience of the oracle, to which even the Greeks do not pretend?"

Criticise this sentence from the same orator : " In peace, children bury their parents ; in war, parents bury their children." And the following from the Analects of Confucius : " Learning without thought is labor lost ; thought without learning is perilous."

Let each student select five periodic sentences from De Quincey, five loose sentences from Carlyle, as many balanced sentences from Dr. Johnson, an equal number of perfect short sentences from Macaulay, and of perfect long sentences from Ruskin. The sentences selected should be presented for criticism in the presence of the class.

#### BOOKS OF REFERENCE.

Wrightson's " An Examination of the Functional Elements of an English Sentence ;" Professor John Earle's " English Prose ;" Saintsbury's " Specimens of English Prose Style ;" Houghton, Mifflin, & Company's " American Prose."



## LESSON XVIII.

## THE PUNCTUATION OF RHETORICAL SENTENCES.—THE PERIOD, THE INTERROGATION POINT, THE EXCLAMATION POINT, AND THE COLON.

As oral speech has its tones and inflections, its pauses and its emphases, to give greater expression to the thoughts which spoken words represent; so written or printed language is accompanied with marks or points, to enable the reader to comprehend, by a glance of the eye, the precise and determinate sense of the author.—JOHN WILSON.

Punctuation is intimately connected with style. As forms of thought are infinite in number, so are the modes of expression; and punctuation, adapting itself to these, is an instrument capable of manipulation in a thousand ways.—ALLARDYCE.

**Punctuation** (from the Latin *punctus*, a *point*) is the art of separating the parts of a sentence by characters having certain grammatical values, with a view to making plain the relationships of words and clauses, and thus rendering the meaning unmistakable. Inasmuch as it fits sentences adequately to fulfill their function as vehicles of clear thought, punctuation is a true handmaid of beauty.

Punctuation as we know it to-day is a product of the printer's art. Ancient rolls and inscriptions were generally written without distinction of sentences or words. Proper names were occasionally inclosed in rings or ovals; and, as the necessity for breaking up texts into grammatical parts became imperative, a wedge-shaped sign (>) was used to indicate the beginning of a sentence; and a diagonal bar, some letter, or a space, to separate the individual words. Quotations were acknowledged by arrowheads in the margin. In the third century B.C., a system was devised by the grammarian Aristophanes, which employed a single point, a dot (.), with the force of a period when placed at the top of a letter (A'), of a colon in the middle (A.), and of a comma at the bottom (A.).

Our modern points came into use gradually after the invention of printing. For some time, a perpendicular line ( | ) was used indiscriminately by the early printers for comma, colon, and period. In the "Boke of Magna Carta," printed in 1534, this perpendicular line serves in the capacity of every point except the period, which is diamond-shaped. ("A wydowe after the death of her husbände | shall have her maryage and inherytaunce | and shall gyve nothyng for her dower | her maryage | or her inherytaunce | which her husbände and she helde the daye of the death of her sayde husbond♦.") Tyndale's Testamente (1526) employs a slanted line for the comma. ("But Jhon fforbade hym' sayinge.") The elegant forms now in use owe their origin (together with *Italics*, an imitation of Petrarch's handwriting) to the founders of the Aldine Press in the sixteenth century. The semicolon was not a recognized stop in England until 1633 (Butler's "English Grammar"); hence Shakespeare must have written his plays without its aid.

**The Characters used in Punctuation** are: the Period (.) (meaning a *circuit* or *round*), used after a complete circuit of words; the Colon (:) (*limb* or *member*), indicating a break less than that designated by the period, and implying that another member is to follow; the Semicolon (;) (*half a member*), marking a less formal break than the colon; the Comma (,) (*that which is struck off*), denoting the least degree of separation that requires a point. These are the true grammatical stops.

The Exclamation point (!) and the Interrogation point (?) are used similarly after sentences, members, and clauses, with the grammatical force of the period, colon, semicolon, and comma, and with additional rhetorical significance of their own; the former indicating emotion, the latter a question. The Dash (*sudden or violent stroke*) implies a break or transition in the sense. Brackets ([ ]) and curves of Parenthesis (*putting in beside*) inclose extraneous matter.

**Great Inconsistency prevails in the Use of the Fore-**

**going Grammatical Points.** Good usage differs. Punctuation is an art in which there is much room for the exercise of taste. As an art, however, it is founded on certain broad but definite principles; and, while considerable latitude is allowed in the application of these principles, whatever directly violates them is inadmissible. In brief, they must be a law to all composers desiring to express thought accurately in written or printed words.

The tendency of the age is toward *open* punctuation, or the avoidance of all points not absolutely required by the grammatical construction. Marks of punctuation are omitted at the ends of lines in the title-pages of books, in the addresses of letters, in ledger headings, etc.

**Sentences are separated from One Another** by the period, the exclamation point, the interrogation point, the colon, and the colon followed by the dash.

**A Period, or Full Stop,** is placed at the end of every declarative and imperative sentence; as, "Histories make men wise." — "Fear God, and keep his commandments."

**An Exclamation Point** is placed after an exclamatory sentence; as, "Oh for a lodge in some vast wilderness!" — "What a piece of work is man!"

**An Interrogation Point** is placed after a sentence which directly asks a question; as, "What's that which brings contempt upon a book?" — "Whence is man?" — "It is a significant fact that Pilate's question, What is truth? when put to Truth itself, brought him no reply."

Sentences that merely assert a question are not in themselves questions, and are therefore followed by the period; as, "Cowper asked what that is which brings contempt upon a book."

Again, sentences that are declarative in form may really be interrogative in meaning, and require the interrogation point to bring out the sense: —

Great pity too,  
That, having wielded the elements, and built  
A thousand systems, each in his own way,  
They should go out in fume and be forgot?

*The Task.*

The note of interrogation clearly shows the meaning of the poet to be  
“Is it not great pity too?”

**The Colon**, in its office as an introductory point to a direct quotation or a formal enumeration of particulars, may close a declarative period. For example, “The Prince of Orange died with these words on his lips: ‘God have mercy on me and on this poor people!’” — “The object of this book is twofold: first, to teach the inexperienced how to express their thoughts correctly and elegantly; secondly, to enable them to appreciate the literary productions of others.”

**The Colon followed by the Dash** precedes a quotation made more formal by embodiment in a separate paragraph. Thus, “Every one should be familiar with the golden verses of Pythagoras:—

“ ‘Ne’er suffer sleep thine eyes to close  
Before thy mind hath run  
O’er every act, and thought, and word,  
From dawn to set of sun;  
For wrong take shame, but grateful feel,  
If just thy course hath been;  
Such effort, day by day renewed,  
Will ward thy soul from sin.’ ”

The period is further used to mark abbreviations like Dr., Messrs., Ph.D. (Doctor of Philosophy), L.H.D. (Doctor of Humane or Polite Letters), W. E. Gladstone (William Ewart), Chapter V., etc. In abbreviations a double letter indicates one plural, and hence requires but one period, as in LL.D. (Doctor of Laws, *Legum*), pp. (pages), MSS. (manuscripts). The following are exceptions to the rule: Contractions that have passed into common use, like cab, eve; Ben and



Tom (familiar for Benjamin and Thomas: *Benj.* and *Thos.* are the formal abbreviations); certain abbreviations that retain the last letters of the whole word, as 12mo (duodecimo), 1ma, 4tte (prima, quartette, abbreviations of musical terms from Italian); certain abbreviations of medical and other terms, as  $\mathfrak{D}$  (scruple),  $\mathfrak{z}$  (drachm), & (and), 19 (nineteen), @ (at), % (per cent).

The exclamation point and the interrogation point are placed after exclamatory and interrogative words and clauses as well as sentences; thus, "Shame!" — "It rains still, eh?" — "Three cheers!" — "When did it happen? where? under what circumstances?"

The colon was formerly, and is still occasionally, used between the members of compound sentences, when they are not jointed together by conjunctions and the connection is slight. As a rule, such members might better constitute separate sentences. Modern regard for coherence is manifested in the construction of closely knitted members and clauses, so that, as a grammatical point, the colon is seldom required. Recourse to it was inevitable in such a sentence as the following: —

If I would here put on the scholar and politician, I might inform my readers how these bodily exercises or games were formerly encouraged in all the commonwealths of Greece; from whence the Romans afterwards borrowed their pentathlum, which was composed of running, wrestling, leaping, throwing, and boxing, though the prizes were generally nothing but a crown of cypress or parsley, hats not being in fashion in those days: that there is an old statute, which obliges every man in England, having such an estate, to keep and exercise the longbow: by which means our ancestors excelled all other nations in the use of that weapon, and we had all the real advantages, without the inconvenience, of a standing army: and that I once met with a book of projects, in which the author, considering to what noble ends that spirit of emulation, which so remarkably shows itself among our common people in these wakes, might be directed, proposes that for the improvement of all our handicraft trades there should be annual prizes set up for such persons as were most excellent in their several arts. — *Spectator*.

A writer of to-day would break such a sentence into fragments, doing away with all necessity for colons. The student may attempt its dismemberment.

**The Colon is generally placed after such words as**  
*To sum up, Resolved, To bring this argument to a conclu-*

sion, marking a new stage in the discourse. If what follows is short, a comma may be preferred. "Resolved: That by the payment of the national debt we are losing the advantages of the national banking system."

### QUESTIONS.

Give the etymology of the word punctuation. Define the art. Of what is it a product? Narrate the history of points. Name the characters used in punctuation, and state the office of each. How are rhetorical sentences fitted for fulfillment of function by punctuation? Why is punctuation economical? (*Because it lessens the effort required on the part of the reader for interpreting the sense.*)

For what is there great room in the use of points? As an art, on what is punctuation founded? How much latitude is allowable? Explain the wit of Timothy Dexter, who left all points out of his book, "A Pickle for the Knowing Ones," and printed at the end five pages of stops, with which "the reader might pepper his dish as he chose." Is there not in the use of punctuation points a fair degree of uniformity?

Name the points that separate sentences from one another. When is the period used? the exclamation point? the interrogation point? the colon? the colon followed by the dash? What abbreviations take the period? what omit it? Does the use of the period after an abbreviated word prevent another point from immediately following the period? What besides sentences do the notes of exclamation and interrogation follow? What points may follow Resolved, etc.?

### EXERCISE.

Insert the omitted punctuation points in the following extracts, and state why each point is required:—

"On the fifth of February, 1841, Mr. Serjeant Talfourd moved that the bill to amend the law of copyright should be read a second time. In reply to him, Lord Macaulay made the following forcible speech:

"Though, sir, it is in some sense agreeable to approach a subject with which political animosities have nothing to do," etc.

On churchyards drear (inhuman to relate) the prowlers fall.—Hence, every harsher sight—Woe unto thee, Chorazin!—Two paths open before every youth, on the one hand, that of vice, with its unreal and short-lived

pleasures; on the other, that of virtue, with the genuine and permanent happiness it insures—O day O day O day O hateful day—The Rev. Jas A. Smith, S.T.D. LL.D., was the pres. *pro tem*.—O virtue how disinterested thou art, how noble, how lovely—I am a Jew. Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions—Do you imagine that it is the Land Tax Act which raises your revenue, that it is the annual vote in the Committee of Supply which gives you your army, or that it is the Mutiny Bill which inspires it with bravery and discipline. No, surely no—

Who can recount what transmigrations there  
Are annual made, what nations come and go,  
And how the living clouds on clouds arise.—  
Infinite wings, till all the plume-dark air  
And rude-resounding shore are one wild cry†

*The Seasons.*

Oh

My God! Can it be possible I have  
To die so suddenly? So young to go  
Under the obscure, cold, rotting, wormy ground.  
To be nailed down into a narrow place;  
To see no more sweet sunshine, hear no more  
Blithe voice of living thing  
How fearful to be nothing! Or to be:  
What? O where am I? Let me not go mad  
Sweet Heaven forgive weak thoughts. If there should be  
No God, no Heaven, no Earth in the void world;  
The wide, gray, lampless, deep, unpeopled world.  
If all things then should be . . . my father's spirit  
. . . Even tho' dead,  
Does not his spirit live in all that breathe,  
And work for me and mine still the same ruin,  
Scorn, pain, despair. Who ever yet returned  
To teach the laws of death's untrodden realm.  
Unjust perhaps as those which drive us now,  
O, whither, whither

*Beatrice, in SHELLEY'S The Cenci.*

#### BOOKS OF REFERENCE.

Wilson's "Treatise on Punctuation." For abbreviations not usually found in dictionaries, and their punctuation, Griffith, Farran, and Company's "Dictionary of Twenty-five Hundred Contractions."

## LESSON XIX.

## THE PUNCTUATION OF RHETORICAL SENTENCES. — THE SEMICOLON, THE COMMA, AND THE DASH. — OTHER MARKS USED IN WRITING AND PRINTING.

They who are learning to compose and arrange their sentences with accuracy and order are learning at the same time to think with accuracy and order. — DR. BLAIR.

For a reader that pointeth ill, a good sentence oft may spill. — ROMAUNT OF THE ROSE.

**Parts of Sentences**, except in the cases already considered, are separated from one another by the semicolon, the comma, and the dash. Three great principles govern the use of these three points : —

**I. The Principle of Gradation** ; that is, rise in point values with rise in importance of sentence parts, or in degree of separation between them. This principle requires *the comma* between the main divisions of sentences, when the connection is intimate and there are no subdivisions ; *the semicolon*, when the connection is not close, or when the members are themselves divided into parts requiring separation by the comma ; *the colon*, when the connection is remote, or when minor subdivisions occur that are separated by semicolons.

**II. The Principle of isolating Parenthetical Expressions**, words and clauses not necessary to the sense, and introduced in such a way as to break the grammatical connection, and interrupt harmonious sentence flow. In such cases, the lines of demarcation are distinct. Usage compels attention to them by inserting commas.



III. The Principle of indicating by the Dash unexpected transition, abrupt break of continuity, thus saving the reader from temporary confusion.

The law that lies behind and explains these three principles of punctuation is the Law of Order. The placing of points in accordance with their requirements is a perfectly logical procedure, comprehensible by every intelligent person. And those who punctuate on principle will be led in turn to think precisely, and express themselves accurately.

**The Principle of Gradation.**—The degree of connection between sentence members, on which depends the choice between the semicolon and the comma, must be determined by the individual taste. In the sentence, "Nobody sees his own faults every one is lynx-eyed to those of his neighbor," — some would place a semicolon, others a comma, after the word *faults*. This is plainly a case of divided use (see p. 195); it falls within the limits of legitimate taste difference. The insertion of the conjunction *but* between the members renders the connection closer, and excludes punctuation by the semicolon. In this case, however, should words set off by commas be inserted into either member, we should be obliged to raise the central pointing; thus, "Nobody, in the opinion of Menander, sees his own faults; but every one is lynx-eyed to those of his neighbor." The comma on each side of the parenthetical words, *in the opinion of Menander*, and the semicolon marking the main division of the sentence, is philosophical punctuation.

Conjunctions mark transitions to something new, enforcing or qualifying what has gone before. They are generally preceded by some point; and the proper point is determined by this principle

of gradation. The punctuator inquires into the closeness of connection, the length of the parts joined, and the use of other points in these parts. Cases will arise in which the connection is too intimate to admit of notice by any point. For instance, the comma is universally omitted before *and*, *or*, and *nor*, when they connect two single words that are the same part of speech: as, "To have similar likes and dislikes is firm friendship." — "Nor heaven nor earth shall hear his prayer."

But, if one word is limited by modifiers that might erroneously be applied to both, a comma is inserted to preserve the sense; thus, "The relative pronoun *who* is applied to persons, and things personified." Without the comma, *personified* would qualify *persons* as well as *things*. A careful composer would, of course, so construct his sentences as to avoid all such contingencies. If the foregoing sentence be made to read, "The relative pronoun *who* is applied to persons and to things personified," the absurdity disappears.

When *and*, *or*, or *nor*, occurs between the last two words of a series, philosophy requires the insertion of a comma before it; as, "The colleges, the clergy, and the lawyers, were against him." The omission of the comma before *and* would imply a closer connection between the last two words of the series than between any other two.

**In Accordance with the Principle of Gradation**, choice must be made between the colon and the comma as introductory points to direct quotations. The comma is familiar; the colon, formal, as illustrated in the following punctuation: Terence was the first to say, "Many men, many minds." A Greek dramatic poet added to Solon's motto as follows: "The maxim, Know thyself, is not sufficient; Know others, know them well — that's my advice."

Under this principle also, the comma supplies the place of omitted words. In "London is the capital of England; Paris, of France." — the break between *Paris* and *of France* is sufficient to require a point; and, being minor to that after *England*, a comma properly denotes it.

The interruption of flow that occurs after a long or divided logical subject is indicated by the comma; as, "To say that he endured

without a murmur the misfortunes that now came upon him, is to say only what his previous life would have led us to expect."—"A few daring jests, a brawl, and a fatal stab, make up the life of Marlowe." In the second sentence, the break after *stab* is uniform in degree with that after *jest*s and that after *brawl*; the principle of gradation demands consistent pointing.

Finally, in certain cases of transposition, the break in sentence structure is sufficiently conspicuous to require the insertion of a comma; thus, "In order to gain his point, he did not hesitate to use deceit." If these words be arranged in the strict grammatical order, the gap is close, and no comma is needed. "He did not hesitate to use deceit in order to gain his point." Transposition does not always cause a sensible line of cleavage. The inversion in "Great is Diana of the Ephesians," is effected by swinging the sentence round on the verb as a pivot, and thus bringing the predicate to the front. There is no break in continuity, and hence no occasion for any point, as there would be if the order were, "Great, Diana of the Ephesians is."

### The Principle of isolating Parenthetical Expressions. —

In accordance with the requirements of this principle, commas set off, from the rest of the sentence, words, phrases, and clauses, that are non-essential to the meaning, but explain, modify, or extend, the leading proposition. The following are examples of words and phrases commonly used parenthetically, either between the component parts of a sentence, or attached to the beginning or the end: *too, therefore, also, perhaps, here and there, indeed, however, accordingly, consequently, in short, in fact, generally speaking, to a certain extent, on the contrary*. When such expressions cohere firmly to the adjacent parts of the sentence, taste omits all punctuation; as in the sentences, "Perhaps they are saved."—"He began this painting two years ago at Rome."

The mere introduction of words, adjuncts, and clauses, does not make them parenthetical. They may be restrictive, or essential to the

sense; and in such cases the comma must not be placed between them and what they restrict. In the sentence, "A man *tormented by a guilty conscience* cannot be happy," the participial clause is restrictive; the sense would be incomplete without it. But if we write, "Alexander the Great, *having conquered the world*, was unable to conquer himself," the italicized words may be omitted without injury to the meaning; hence they are set off by commas.

In like manner, relative clauses may or may not be restrictive. The test is easily applied. The restrictive relative clause in the following sentence is not separated by the comma from its antecedent: "Respect the theories of a philosopher whose judgment is clear." But if other restrictive clauses are added, requiring separation from one another by commas, then, under the principle of gradation, the first must be separated from the common antecedent by the same point; thus, "Respect the theories of a philosopher, whose judgment is clear, whose learning is extensive, and whose reasonings are founded on facts." The same principle applies where there is a series of antecedents and a single restrictive relative clause; as, "He prepared a list of statesmen, churchmen, and military officers, whom chance rather than merit had rendered famous."

**Special Cases of Parenthetical Insertion.** — Single words in apposition, and appositional clauses, are parenthetical, and as such are marked off by commas ("The gentle Spenser, Fancy's pleasing son"), except where used in a limiting or distinguishing sense (The River Rhine, — John the Baptist, — The lion-hearted king himself, — James Gordon Bennett). After a vocative clause containing the name of a person or thing addressed, the comma or the exclamation point may be used; as, "My son, give me thy heart." — "Men of Athens! listen to my defense."

Explanatory remarks and equivalents introduced by *or* are parenthetical; the method of punctuating them is illustrated in the following sentence: "Hypnotism, or that abnormal mind condition in which the mental action



and the will power of the subject are under the control of the operator, is utilized by many physicians in the treatment of functional diseases." In the double titles of books, technical usage prefers a semicolon before *or*, and a comma after it; thus, "Typee; or, a Peep at Polynesian Life." When *or* is omitted, the colon takes its place; as, "Atlantis: The Antediluvian World."

Words repeated for the sake of emphasis or other rhetorical effect, are grammatically parenthetical, and hence are set off (with their modifiers, if they have any) by the comma: "And the raven still is sitting, still is sitting, on the pallid bust of Pallas." — "Blessed, thrice blessed, is the peacemaker."

Words arranged in pairs follow the same rule as simple words in a series, a pair being regarded as a unit. Thus, "Generous but not prodigal, frugal but not parsimonious, brave but not rash, learned but not pedantic, this prince maintained a happy medium between all objectionable extremes."

A causal infinitive clause is parenthetical, and is punctuated accordingly; as, "The doctor sent his son to Yale, to study philology under Professor Whitney."

**The Dash indicates Unfinished Thought or Syntax**, and hence is used to mark sudden or precipitate breaks, omissions, interruptions, hesitation, and abrupt repetition. Its function is shown in these sentences: "And all this long story was about—what do you think?" — "If it should rain, I request the poor thing may have a—a—what's this? coat? coat—no, coach" (an attempt to decipher a letter). — "We cannot hope to succeed, unless — But we must succeed." — "Rich honesty often dwells in a poor house—like your pearl in a spoiled oyster."

The sense is here suddenly suspended, and the sentence closed with a surprise ; as again in the following : " All this is excellent — upon paper."

When the dash is used after other points, it adds its peculiar rhetorical significance to their ordinary grammatical meaning. It follows a period between a side head and a paragraph, or between an extract and the name of the quoted author or book, to increase the degree of separation. Its office is similar when added to period, exclamation point, or interrogation point, after sentences not related, but brought together in the same paragraph (see the Exercise at the end of this Lesson). It is placed after the colon, as already shown, when the transition is violent ; rarely after the semicolon, to denote lively contrast between two members ; and after the comma, at the close of a long complex subject whose connection with the verb might easily be lost sight of, particularly when the subject is summed up by such words as *all*, *all these*, and *such*. To illustrate : " Physical science, including chemistry, geology, geography, astronomy ; metaphysics, philology, theology ; economics, including taxation and finance ; politics and general literature, — all occupied by turn, and almost simultaneously, his incessantly active mind."

**Parentheses.** — In addition to the foregoing grammatical and rhetorical points, certain other marks that are employed in written and printed matter require reference here.

Parentheses, or curves of parenthesis, are used to inclose words introduced into a sentence by way of explanation or comment, but so abruptly as to preclude punctuation by the comma ; as, " The whole nation mourns, as the newspapers tell us (for my part, I see few signs of it), the defeat of the Appropriation Bill." The effect is that of interruption. The parenthesis may be entirely avoided by exercising care to make the parts of the sentence properly coalesce. Its legitimate use is confined to words entirely foreign to the construction, like expressions of approbation

and the reverse, introduced into reports of speeches, directions to performers in dramatic compositions, and general references.

An interrogation point within curves (?) is placed after a statement to cast doubt on it; an exclamation point within curves (!), to denote wonder, sarcasm, or contempt: "This would-be scholar (!)." — "When I receive the appointment (?)."

**Brackets** are generally used to isolate interpolated words, usually corrections or supposed omissions; thus, Professor Stubbs, quoting from an Anglo-Saxon law, encountered a vacancy, and filled in by conjecture the bracketed words: —

"If ceorls have a common meadow, or other partible land to fence, and some have fenced their part, some have not, and [strange cattle come in and] eat up the common corn or grass, let those go who own the gap and compensate to the others."

Brackets are also employed in dictionaries to inclose figured pronunciations, etymologies, and general references; thus, from the "Century:" "Hubbite (hub'it), *n.* [*< hub* ("The Hub," as applied to Boston in Massachusetts) + *ite.*] A Bostonian. [Humorous.]

**The Apostrophe** indicates the omission of some letter or letters; as, *can't* for *cannot*, *I'll* for *I will*. Our possessive case, being a relic of a Saxon genitive with the vowel of the added syllable omitted, takes the apostrophe before the appended *s*. The Anglo-Saxon *hearperes*, for instance, is now written *harper's*; *Godes willan* has become *God's will*.

It is to be noted that nouns ending in *s* have full rights to the genitive inflection. *Jones's farm* is grammatical, and in every way preferable to *Jones' farm*.

The apostrophe followed by *s* forms the plural of letters, figures, and signs; as, "Dot your *i*'s, make your *8*'s better, and insert two +'s."

**The Hyphen** (*under one*) is used between the parts of a compound to indicate that they unite to form one word; as in man-of-war, court-martial, Dr. Dry-as-dust. Reference to a dictionary will determine whether the parts of certain words about which there may be doubt have so completely coalesced as to be written without the hyphen.

The hyphen distinguishes between words of similar spelling, but of different pronunciation and meaning, *re-creation* from *recreation*, *re-mark* from *remark*, *dog's-ear* (the twisted corner of a leaf) from *dog's ear* (the ear of a dog). It serves further to make clear the meaning of certain combinations. *Live-stock market* means a market for domestic animals; *live stock-market* implies activity on the exchange. So in *white-oak pail*, *wooden-shoe makers*.

**Quotation Marks.** — When the exact words of another are borrowed for any purpose, it is customary to place before them two inverted commas (“”), and after them two apostrophes (”). Note the passages quoted in this Lesson.

When a quotation occurs within another quotation, single points are used to inclose it; and, should a third quotation be introduced into the passage inclosed between single points, double points are again resorted to for the sake of distinction. Thus, “King Louis asked Joinville, ‘Would you rather be a leper, or commit what the church calls “a deadly sin”?’” The note of interrogation stands to the left of the single apostrophe, because it is quoted with the question it marks. The quoted words, “a deadly sin,” are a part of this question; hence the note of interrogation stands outside the double apostrophes.

The titles of books are usually placed within quotation marks, as is done throughout this volume.

**For Accents, Emphasis Marks, Reference Marks, etc.,** refer to the Appendix, p. 463.



**The Principles of Capitalization**, with which every proficient in grammar is assumed to be familiar, since they fit a sentence, like points, better to fulfill the design of its framer as a conveyer of clear thought, may be briefly summarized here : —

**Begin with a Capital Letter** the first word of every sentence, of every line of poetry, of every direct quotation.

**Begin with Capital Letters** : —

All appellations of the Deity (*The Almighty, The Self-Existent One, The Over-Soul*).

Titles of persons, offices, and books (*The Right Honorable, Lord Provost* ; pre-titles like *Dr.* and *Mr.* ; post-titles like *Esq.* ; Milton's "Paradise Lost").

Proper names, and adjectives derived from them (*Charles Martel, Fifth Avenue, English, Christian*). The words *north, south*, etc., when the names of certain sections of the country, begin with capitals ; but when they merely refer to points of the compass, they are written with small letters. (*The South* opposed the bill. — The wind is from the *east*.) Certain adjectives derived from proper names, but now used simply to express a quality, begin with small letters (*stentorian, stoical, chimerical, hermetic, volcanic, gordian, socratic, quixotic, epicurean, herculean* : the student may ascertain the origin of each). Other adjectives not formed from proper nouns, but denoting a religious sect, etc., take capitals ; as, *Protestant, Methodist, Encyclopedists*.

The names of the days of the week, of special weeks (like *Easter Week, Passion Week*), of the months, but not of the seasons unless personified (It has been dry all *summer* — but, "The passionate *Summer's* dead").

The names of objects personified, as in the foregoing example.

The pronoun I and the interjection O.

Any words regarded as of special importance, — the names of noted written instruments (*Magna Charta*), of historical periods (*Middle Ages*, *Glacial Epoch*), words describing well-known events (*the Children's Crusade*), etc.

#### QUESTIONS.

How are the parts of sentences separated? What three great principles govern the use of points? Explain the principle of gradation; the principle of isolating parenthetical words; the principle of the dash. On what does the punctuator's estimate of the degree of closeness of connection depend? Illustrate the effect of conjunctions between members. When is a comma necessary before *and*, *or*, and *nor*? when not? What points precede direct quotations? State the principle of choice. On what principle is a comma required after a long or divided logical subject? How are transpositions punctuated?

Explain the difference between parenthetical and restrictive expressions; the difference in punctuating them. When are restrictive relative clauses set off by commas? Explain how appositional clauses are punctuated, with exceptions. Equivalents introduced by *or*. Repeated words. Pairs. Causal infinitives. What does the dash indicate? Illustrate its use after the period, colon, semicolon, and comma.

What do parentheses inclose? brackets? When is (!) appropriate? when (?)? State the uses of the apostrophe; of the hyphen; of quotation points. How are quotations within quotations indicated?

State the principles of capitalization that apply to appellations of the Deity; to titles; to proper names and adjectives; to the names of the days of the week, of special weeks, of the months, of the seasons, of personified objects; to a certain pronoun and a certain interjection; to words of special importance.

#### EXERCISE.

In the following sentences, supply the omitted capitals and punctuation points, and explain why each is required:

Sleep <sup>my</sup> ~~mr~~ speaker its surely fair,  
if you dont in your bed you should in your chair,  
longer and longer still they grow,

tory and radical, aye and no,  
talking by night and talking by day,  
sleep mr. speaker sleep, sleep while you may!

PRAED'S *Stanzas to the Speaker Asleep*.

"A minister of some experience remarks i have heard more than one sufferer say, i am thankful god is good to me and when I heard that i said is it not good to be afflicted "

"The sonnet in which he intimates his secret passion for anne boley whom he describes under the allegory of a doe bearing on her collar

Noli me tangere I cæsars am

is remarkable for more than the poetry though that is pleasing "

Just as *as* (par 205) is used for the relative pronoun that so *but* is used for that not for example there is no one *but* hates me *i e that* hates me *not*.

the gospel according to st mark in anglo saxon and northumbrian versions synoptically arranged edited for the syndics of the university press by the rev. walter w skeat, m, a cambridge, deighton bell & co, 1871

"charles then gave way to sardonic glee have i not asked he of catherine de medici played my part well he who cannot dissemble is not fit to reign said louis xi have not i known how to dissemble queried charles quoting this precept have not i well learned the lesson and the latin of my ancestor louis xi." — Some one I think it was Lord Chesterfield said whatever is worth doing is worth doing well — On a bright summer day in the year 18 , the little village of was thrown into unusual excitement by the arrival of the L family from N — It is of Pliny the naturalist not of Pliny the letter writer that we are speaking — Of all vices impurity is one of the most detestable (Invert this sentence and punctuate) — it was work work work from morning till night.

trust on and think to-morrow will repay  
to-morrows falser than the former day  
lies worse and while it says We shall be blest  
with some new joys cuts off what we possess'd  
strange cozenage None would live past years again  
yet all hope pleasure in what yet remain  
and from the dregs of life think to receive  
what the first sprightly running could not give

DRYDEN'S *Aurenge Zebe*, act iv.

(These eight lines Macaulay said were not surpassed in Lucretius.)

## LESSON XX.

IDIOMATIC, CLEAR, STRONG SENTENCES.—BEAUTY IN SENTENCE  
STRUCTURE.—THE PERFECT SENTENCE.

Every good writer has much idiom. It is the life and spirit of language; and none ever entertained an apprehension that strength and sublimity were to be lowered by it.—WALTER SAVAGE LANDOR.

Of all the qualities which are to be desired in the character of prose, the foremost is lucidity. To be clear, open, manifest, transparent, is a virtue of discourse, not merely inasmuch as it removes obstructions from the path of the attentive mind, but because it imparts positive pleasure—it lifts the reader, it bears him as on wings. It has justly been said of Macaulay, that though no one ever had to read a sentence of his twice to find out what he meant, yet many a time have his sentences been re-read for the sake of the positive pleasure which they afford by their lucidity.—PROFESSOR JOHN EARLE.

Unless the writer has grace, enabling him to give some æsthetic charm to his representation, were it only the charm of well-arranged material and well-constructed sentences, he will not do justice to his powers, and will either fail to make his work acceptable, or will very seriously limit its success.—LEWES.

**Sentences, whether Loose or Periodic, Long or Short, must be pure in their construction, clear in their meaning, energetic in their expression, and graceful in their flow.**

**Pure Sentences** are grammatically accurate, and true to the genius of the English tongue; that is, *idiomatic* (from a Greek word meaning *one's own*). To write in the idiom of a language is to employ its characteristic modes of expression. A man may use correct, but not idiomatic English. Thus, *It wearies me of your talk*, a literal translation of the Latin *Tædet me sermonis tui*, is grammatical, but not in accordance with our idiom. The idea is expressed in English by *I am weary of your talk*. So, by the English idiom, only transitive verbs can take a genuine



passive. "He is gone" (elegant French); "He was now advanced within ten miles of the Sambre" (a translator's rendering of Cæsar's elegant Latin),—are not regarded as idiomatic by the best English writers. *He has gone* is the elegant English equivalent of *Il est parti*. Idioms cannot be translated word for word, because they reflect the mental peculiarities of races.

False syntax and foreign grammar are alike impure. Their use constitutes Sol'ecism (so called from the town of Soli in Cilicia, where a barbarous Greek was spoken).

The solecisms that disfigure conversation are due partly to ignorance, partly to carelessness. They have been styled "respectable bad grammar," and are condoned by a slatternly speaking element of society. But no environment can render grammatical errors tolerable; they vulgarize alike the illiterate speaker and the college graduate. There is but one way to rid discourse of such blunders, and that is faithful and systematic study of the various grammatical points on which knowledge is obscure, until touch becomes certain.

The everyday solecisms that soil otherwise refined lips are discussed in the two following lessons; but the student of Greek and Roman authors, accustomed to an exact rendering of the foreign idioms, may further consider Professor Morley's statement, that "classical training is more aptly calculated to destroy the qualities of good writing and fine speaking than any other system that could have been contrived."<sup>1</sup>

**Clear Sentences.**—Two kinds of sentences are deficient in clearness; those whose meaning is unintelligible (obscure sentences), and those whose meaning is susceptible of more than one interpretation (ambiguous sentences). Words that obscure or double the sense have

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<sup>1</sup> For numerous illustrations of bungling Greek English, consult the translations of the Epistles in the Revised Version of the New Testament.

already been discussed; lack of clearness in the construction or arrangement of the words remains to be investigated.

**Obscure Constructions are the Result of Loose Thinking or Learned Stupidity.** With writers who pretend to instruct others, but are themselves destitute of the first great essential to success, — clear vision of the subject taught, — obscurity is inevitable. The fault is also common among dealers in long-spun, “raveling” sentences, with frequent change of scene and subject; and among authors who affect parentheses as the carriers of confusing information.<sup>1</sup> This kind of obscurity is apparent in the following instance from Saintsbury: —

“The age of English prose which opens with Dryden and Tillotson (the former being really entitled to almost the sole credit of opening it, while Tillotson has enjoyed his reputation as a stylist and still more as an originator of style at a very easy rate) produced, with the exception of Swift and Dryden himself, no writer equal in genius to those of the age before it; but the talent of the writers that it did produce was infinitely better furnished with command of its weapons, and before the period itself had ceased, English prose as an instrument may be said to have been perfected.”

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<sup>1</sup> Obscurity may be intentional. History preserves the name of a grammarian, Lycophron of Chalcis, who declared that he would hang himself if he found anyone able to understand his verses on the prophecy of Cassandra. The obscurity of this “Dark Poem” is so dense as to have resisted all attempts to clear up its circumlocutions, unusual constructions, strange words, and far-fetched conceits. In the time of Livy, there was a school of rhetoric at Rome whose object was to educate in the technic of obscurity. Pupils were taught to frame sentences that were intelligible to no one. Some moderns are not above this trick. “Longest of all,” said Schopenhauer, “lasts the mask of unintelligibility; but this is only in Germany, where it was introduced by Fichte, perfected by Schelling, and carried to its highest pitch in Hegel. Nothing is easier than to write so that no one can understand.”

The attempt to force a passage through this sentence illustrates the aptness of Dr. Holmes's figure, "One has to dismount from an idea and get into saddle again at every parenthesis."

**Adverbs out of Place.** — The meaning of a sentence is often obscured by misplacing such adverbs as *only*, *always*, etc. In this sentence from the "Spectator," — "By greatness, I do not only mean the bulk of any single object, but the largeness of a whole view," — *only*, as it stands, modifies the verb *mean*, as if the author intended to say he did something more than mean. Doubt is removed by altering thus: "I mean not only," etc. The sense in each of the following sentences depends on the position of the adverb *only* :—

Only I, or I only, am going to the corner (the others will remain at home).

I am only going to the corner (I will not laugh, talk, see, or hear, on the way). An inconceivable case, and yet a common statement.

I am going only to the corner (no farther).

I am going to the corner only (that is all that I am going to do. I will do nothing when I reach the corner. I have no object in view).

Sometimes a peculiar arrangement produces ludicrous combinations: "The learned professor will lecture on the landing of the Pilgrims at the Academy next Monday." — "Andrews was recently discharged from the position which he had held for eleven years on account of his passion for strong drink." All such sentences would be ambiguous if the secondary meaning were not absurd.

**Ambiguity**, by a faulty arrangement of words or clauses, leaves the reader in doubt between two meanings; as, "D's fortune is equal to half of E's, which is ten thousand dollars." (Does E's fortune, or half of it, amount to ten thousand dollars?) — "The State has a right to impose restrictions on the mothers of young children

employed in factories. (Who are employed in factories, — the mothers, or the children?)

When a word or words are introduced between the parts of a sentence in such a way that they may be construed either with what precedes or with what follows them, they are said to *squint* (look at two things at once). In the following sentence, the italicized words *squint* (in French, *en louchant*): “Not only does imagination render to us copies of things remembered, *under the guidance of description*, it constructs more or less accurate representations of things reported by others.” A semicolon before the squinting adjunct would throw it with the second member; after it, with the first. Swift’s sentence, “The Romans understood liberty *at least* as well as we,” is capable of two different interpretations; viz., “Liberty, at least, the Romans understood as well as we,” and “The Romans understood liberty as well, at least, as we.”

The ancient oracular responses were designedly ambiguous. In his “Dialogues of the Gods,” Lucian makes Juno, in a quarrel with Latona, reflect upon Apollo, who, she says, has “set up his prophecy shops, one at Delphi, and cheats the people who come to consult him with his enigmas and *double-entendres*, which can be turned into answers to the question both ways, so that he can never be proved wrong.” The best example of ambiguity in literature is the response obtained by Pyrrhus when he consulted the oracle regarding his prospects of success in the war with Rome. The lines in Latin are, —

“Aio te Æacida Romanos vincere posse  
Ibis redibis *nunquam* in bello peribis.”

The ambiguity is preserved in this translation: —

“Pyrrhus the Romans shall I say destroy  
You will go you will return *never* in war you will fall.”



The original lines were unpunctuated, so that *nunquam* (*never*) squints, looking with one eye at return, with the other at fall.

**Perspicuity is a Relative Quality of Style.** The clearness of a sentence depends largely upon the mental capacity of the person who hears or reads it. It is best, however, not to push plainness to an extreme. Not only is conspicuous simplicity likely to give offense; but, said Professor Channing, "to be universally intelligible is not the highest merit. A great mind cannot, without injurious constraint, shrink itself to the grasp of common passive readers. We delight sometimes in long sentences, in which a great truth, instead of being broken up into numerous periods, is spread out in all its proportions, and flows like a full stream with a majestic harmony that fills at once the ear and soul."

**Strong or Energetic Sentences** are sentences calculated to stimulate the attention, excite the imagination, and rouse the emotions. To accomplish these objects, a sentence must be a sincere utterance of thought or feeling. "Unless," says Lewes, "a writer has sincerity, urging him to place before us *what* he sees and believes *as* he sees and believes it, the defective earnestness of his presentation will cause in us an imperfect sympathy." Clearness and precision are prerequisites to strength; confusion, inexactness, and redundancy, are fatal to it.

The strong writer is concise; that is, he employs the smallest number of words that will clearly convey his thoughts; he is never verbose, he never tarries on the road to a climax. Whately compares a *concise* discourse to a well-packed trunk, which contains much more than at first sight it appears to do; but a *brief* discourse is like a

trunk half-full, short because it is scanty. Terseness, or elegant condensation, not brevity, is a prime essential to energy. It does not result from mere omission, but may be secured by artistic compression, often implying the remodeling of a sentence, and even the employment of different words to express the thoughts.

**Energetic Arrangement.** — The grammatical order of words is not always the strongest. Rhetoric, having in view powerful impression, determines the emphatic places in every sentence, and assigns to these places words that deserve special distinction. The most conspicuous positions for such words are at the beginning and the end; as, "The *stag* at eve had drunk his fill" (the poet desired to direct attention to the subject at once; otherwise, he would have written, "At eve, the stag had drunk his fill"). — "The wages of sin is *death*."

Further, the place after an adverb, an adverbial clause, or a call to attention, at the beginning of a sentence, is emphatic. In the following period, "Behold, now is the appointed time," *now*, the first word mentioned after the arrest of attention, is singularly forceful. All weak and characterless words must be kept out of these three emphatic places.

Under the law of emphatic position, the predicate sometimes occupies the first place; as, "The manner of this divine efficiency, being so far above us, we are unable to conceive." The force of the arrangement, *Great is Diana of the Ephesians*, Spencer attributes to the impressive associations aroused by the utterance of the word *great*, and the readiness of the imagination to clothe with high attributes whatever follows. If *Diana of the Ephesians* precedes, it is conceived in the ordinary way, with no reference to greatness; and when the words *is great* are added, the conception has to be remodeled. Effect is thus gained by placing first all words denoting quality or condition

of subject. Such an arrangement precludes the formation of a concrete image in the mind until the materials out of which it is to be made have been presented. Hence the advantage of the English order, *a black horse*, over the French order, *a horse black* (*un cheval noir*). Hence the rhetorical force of the periodic sentence.

**The Adverb may occupy the First Place, or may close the Sentence.** King Agrippa, moved by the eloquence of Paul at Cæsarea, cried, "Almost thou persuadest me to be a Christian." Here the whole force of the thought is in the adverb *almost*; and Paul, realizing this, framed his reply accordingly: "I would to God, that not only thou, but also all that hear me this day, were both *almost*, and *altogether* such as I am." On leaving England to attempt the reëstablishment of the Bonaparte dynasty, Louis Napoleon remarked to the poet, "Good-by, Mr. Landor; I go to a dungeon or a throne." And the poet replied, "Good-by, Prince; if you go to a dungeon, you may see me again; if to a throne, never."

In these sentences, the adverbs are strong words, and occupy the positions their importance demands. In regard to the position of the adverb *not* in negative questions, some grammarians have taught that it cannot properly come before the nominative, when such case stands after the verb, on account of an interrogation; that no word should be interposed between the subject and the verb. On this principle, the order *Am I not?* is preferable to *Am not I?* — *May we not say?* to *May not we say?* The governing rhetorical principle, however, is a broader one, and involves the placing of the adverb *not* where it will be most effective, most harmonious, and best reflect the sense. In God's question to Joshua, "Have not I commanded thee?" the emphasis is on the pronoun. The following, of Carlyle's, is weak: "I said that Imagination wove this Flesh-Garment; and does not she?"

**Coincidence of Rhetorical and Grammatical Subject.** — Every sentence should convey one leading thought. This

leading thought, the principal thing spoken of, constitutes the rhetorical subject of the sentence. Vigor is heightened by making this rhetorical subject identical with the subject of the leading verb, and assigning the double-natured subject to one of the three emphatic places. In the sentence, "It is a very harmless indulgence of sentiment to fling epithets at Cromwell," *to fling epithets at Cromwell* is the true rhetorical subject. This leading idea is expressed by the grammatical subject also, if the sentence be rearranged as follows: "Flinging epithets at Cromwell is a very harmless indulgence of sentiment."

It is not always possible to effect this correspondence of subjects, which adds much to directness and vivacity. In complex sentences, the rhetorical subject should be placed in the main period rather than in the subordinate clause.

The student should remember that in proportion as a composition has energy, it commands respect. The feeling awakened in the mind by power in style is similar to that called forth by the perception of sublime energy in external nature. Hence it has been said that the highest energy in discourse will not suffer reading, "because there is a want of spontaneous and immediate impression of perfect and impassioned connection with the audience, and the occasion of free reciprocal action between speaker and listener, which cannot be wholly overcome." This springs from the fact that rhetoric is based on ethics, the nomothetical science that has to do with the mutual relations of men (p. 20).

**Perfect Sentences** are not only pure, precise, clear, euphonious, and strong; they possess in addition rhetorical grace (or ease of flow) and rhetorical tone (or the



embodiment of lofty sentiment). In other words, they express beauty in the highest degree, — in matter as well as in manner.

Beauty implies that complete adaptation, heretofore described (p. 39), — of diction and style to theme, as merry or solemn, familiar or dignified, ludicrous or pathetic; and of theme to occasion and audience. The fitting of style to theme involves a relation between the sound of the words and the sense — the music of composition. However well chosen these words may be, if they are unskillfully arranged, the music is lost.

**Rhythm or Cadence** is order in the distribution of sounds, the alternation of accented and unaccented syllables (of *arsis* or stress, and *thesis* or depression) at such intervals as to produce an agreeable rise and fall of tone. In prose it implies variety; rising rhythms ascending from unaccented syllables to those that are accented, falling rhythms the reverse. It is natural for the cadence to fall at the end of a sentence, the temporary resting place both for mind and ear.

Writers as sensitive as George Eliot to cadence effects are rhythmic. In the harmonious structure of periods, no author, ancient or modern, surpasses Cicero. It was a feature which he regarded as of the utmost importance to the effect of a composition, and to insure the perfection of which, he spared no labor. Indeed, his countrymen generally were more thorough in their investigation of this subject, and more careful in their observance of the rules pertaining thereto, than are the most polished of modern writers. Not only was their language susceptible of more melodious combinations than ours, but their ears were more delicately attuned, and were thus the means of affording them livelier pleasure from a well-rounded period. "I have often," says Cicero, "been witness to bursts of acclamation in the public assemblies *when sentences closed musically*; for that is a pleasure

which the ear expects." Such expectation banishes from the last and most emphatic place a series of short unaccented words.

"A prose sentence," said Lowell in the essay on Milton's "Areopagitica," "only fulfills its entire function when, as in some passages of the English Version of the Old Testament, its rhythm so keeps time and tune with the thought or feeling, that the reader is guided to the accentuation of the writer as securely as if listening to his very voice. The fifth chapter of the Book of Judges is crowded with these triumphs of well-measured words. Are we not made to see as with our eyes the slow collapse of Sisera's body, as life and will forsake it, and then to hear his sudden fall at last in the dull thud of 'he fell down dead,' where every word sinks lower and lower, to stop short with the last?"<sup>1</sup>

**Rhetorical Grace**, the crowning characteristic of genius, implies ease of execution, and sustained, as opposed to fitful power. It is prejudiced by crudity, eagerness, abruptness, ill balance of related clauses and members, and all suspension of the sense. What is known as *the splitting of particles*, or the separation of prepositions from the nouns they govern, causes unpleasant suspense, and hence is ungraceful; as, "Socrates was invited to, and Euripides entertained at, his court."

**The Separation of the Components of the Infinitive** by a word or series of words is not only æsthetically ugly, but also an offense against philology. *To* became a sign of the English infinitive about 1350, taking the place of the termination *an*. *To have* is as much one thing, and as inseparable by modifiers, as the original form *habban*, or the Latin *habere*. Philology condemns the split infinitive *to greatly love*, as much as it would *am bene are* in Latin.

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<sup>1</sup> It is deficiency in such rhythm, supplemented by indifference to the general laws of good English, that has interfered so markedly with the success of the Revised Version of the Old and New Testaments.

The inelegance of such suspension is illustrated in the following sentence: "Will some medical brother inform me whether it is ethical, when a physician is attending a patient, for another physician to, either alone or in company with his wife, visit the family, and inquire into the treatment?"

**Anacoluthon** (*not following*) is the name that describes a third violation of grace; viz., the abrupt passing in the same sentence from one construction to another. Thus, in the "Vicar of Wakefield," "My farm consisted of about twenty acres of excellent land, having given a hundred pounds for my predecessor's good will."

Anacoluthon is warranted only by a strength of passion that obliterates all realization of grammatical coherence; under such circumstances, it becomes highly rhetorical. In the "Merchant of Venice," Antonio, angered by the sneers of Shylock, exclaims:

"I am as like to call thee so again,  
To spit on thee again, to spurn thee too.  
If thou wilt lend this money, lend it not  
As to thy friend!  
But lend it rather to thine enemy;  
*Who* if he break, *thou* may'st with better face,  
*Exact* the penalty."

And Shylock notices the anacoluthon: —

"Why look you, how you storm!"

**Unity.** — Finally, the beautiful sentence must have unity, must be restricted to a single principal thought, which ought to be expressed in the main proposition. One leading subject at a time is all the mind can profitably contemplate; when more are introduced, the attention is distracted, and a weak and confused impression

produced. This point has been illustrated in the case of long sentences heretofore quoted.

Loose writers frequently violate this principle of beauty by appending relative clause to relative clause until the effect on the mind is as confusing as that of the rotating circles of a chromatrope. Thus :—

“There is hardly a railroad corporation in the Northwest which squeezes from the farmer or the forwarder a toll which is augmented to meet the demands of an enormously inflated capital, which has not shared its spoils with the sharp lawyer who now prates so glibly about the prostration of industry, whose causes he has so largely contributed to.”

### QUESTIONS.

Explain and illustrate what is meant by idiom. What name is given to the use of impure constructions? What are Gallicisms? (*French words or idioms.*) Characterize the common solecisms of society. How should a foreign language be translated?

What two kinds of sentences are deficient in clearness? State the source of obscure constructions. What is the effect of parentheses? What adverbs are commonly misplaced? Illustrate the different positions *only* may occupy in a sentence, and the differences of meaning depending on these positions. Define ambiguity. Explain the squinting construction. Illustrate the ambiguity of an ancient oracular response. What is the objection to being universally intelligible?

State the requisites to energetic sentence structure. Explain the difference between conciseness and brevity. What is terseness? How may it be secured in a sentence that will not, as it stands, bear the omission of a single word? How does rhetoric improve on the grammatical order of words? State the three emphatic places in a sentence. What is the advantage of placing the predicate in the first place? Why is *black horse* a preferable order to *horse black*? When is an adverb emphatic in the first place? in the last place? State the principle governing the position of *not* in negative questions. What is the effect of a coincidence of the grammatical and the rhetorical subject? Why is the highest energy in discourse not attainable by a reader?

Define a perfect sentence. Show how beauty must characterize the sentiment. What is rhythm? Who excel in it? What did



Cicero say of it? Give Lowell's idea of a perfect prose sentence. Define rhetorical grace. Explain and illustrate splitting of particles; the split infinitive; anacoluthon. Why is the separation of the components of the infinitive unphilological? When only is anacoluthon justifiable? Sum up the principles governing the formation of perfect sentences. Can you suggest any general practices that tend to the acquisition of elegance, or beauty of style? (*Cultivation of the taste by intimacy with what is beautiful in literature; the study of art, which develops a sense of symmetry and propriety; the cultivation of music, which creates an ear for rhythmic prose; and exercise under judicious supervision.*)

## EXERCISE.

Criticise the following extracts.

Explain any violations of the essential elements of style that may occur, referring each error to its proper class. Observe whether the words employed are pure Saxon or not, and to what extent the author's meaning has, by his choice between the Saxon and Franco-Latin, gained or lost in impressiveness.

With regard to the number of words, notice to what extent energy has been affected by the concise or diffuse mode of expression.

In the structure of the sentences, notice the position which the clauses occupy, whether the order is regular or inverted, and to what extent this has contributed to the development of the sense intended. Notice, also, whether the cadence, or close of the sentences, is agreeable or otherwise.

Classify each sentence with regard to structure.

To, just at the present time, accuse eclectics of ignorance is decidedly inopportune. — On attempting to extract the bullet, the patient rapidly began to sink. — As a result of this sort of proceeding, both young A and B, and the father of each of them, has been to see me. — Please excuse my absence yesterday, as I was consulting a doctor for insomnia during the class hour. — And he charged him to tell no man: but go and shew thyself to the priest (*Luke v. 14*). — One doth not know what is going to happen (compare *on dit, man sagt*). — That occurred [previous or previously] to my going to Paris. — It irks me to see such a perverse disposition. — This paper has the largest circulation in the United States. — La Diane des Ephesiens est une grande Deesse! Vive la grande Diane des Ephesiens! — (*French Bibles.*) — One species of bread, of coarse quality, was only allowed to be baked

(*Alison*).—We could see the lake over the woods and that the river made an abrupt turn southward (*Thoreau*).—The beaus of that day used the abominable art of painting themselves as well as the women (*D'Israeli*).

Miss Edwards, Ph.D., LL.D., and L.H.D., lectured, with stereopticon views, at Chickering Hall, with a musical diction, her broken left arm in a sling, on Egypt, five or six thousand miles or four or five months away (*New-York Daily*).—To place such a large amount of property on the market without restriction, to be controlled entirely by circumstances, adverse or favorable, which may arise at or before the time of sale, is a risk which the owners cannot afford to take, who have determined to meet the case in a manner which they trust will be satisfactory and approved of (*Newspaper*).

“Four ushers led the way, followed by four bridesmaids, dressed in white satin, and carrying in their hands bouquets of roses, and two little girls—Sadie Allen and Bessie Williams—dressed in white mull trimmed with lace.”

“It contained a warrant,” says Swift, “for conducting me and my retinue to Traldragdubb, or Trildrogdrib, for it is pronounced both ways, as near as I can remember, by a party of ten horse.”

At the lower end of the hall is a large otter's skin stuffed with hay, which his [Sir Roger's] mother ordered to be hung up in that manner, and the knight looks upon with great satisfaction, because it seems *he* was but nine years old when *his* dog killed *him* (*Addison*).—This work in its full extent, *being now afflicted with an asthma*, and finding the powers of life greatly decreasing, he had no longer courage to undertake (*Johnson*).

It only cost a dollar.—I was too young to properly appreciate Eton (*Payn*).—These men have pled for extension of freedom (*Rae*).—Who he is going to shoot with his pistol, who can tell? To many that Sunday was the last of any they should pass on earth (*Thackeray*).—An eagle sits with white wings folden (*Buchanan*).—Snuff or the fan supply each pause of chat (*Pope*).—Winton knew that he was as likely, if not more so, to be foreign minister than the duke (*Oliphant*).—My son is going to be married to I do not know *who*? (*Goldsmith*.)

General Thomas, one of the division commanders under General Grant, who ordered the charge, relates the following incidents.—I do not know as I will be there.—If this day shall happen to be Sunday, this form of prayer shall be used, and the fast kept on the day following.—In their prosperity, my friends shall never hear of me; in their adversity, always.—We came to our journey's end at last with no small difficulty, after much fatigue, through deep roads and bad weather.—The wise man is happy when he gains his own approbation; the fool, when he recommends himself to the applause of those above him (institute balance).—Force was resisted by force, valor

opposed by valor, and art encountered or eluded by similar address. — About 1852 he married Elizabeth Barstow, a poetess, and obtained a position in the New-York Custom House (*Dr. Thomas*). — A man does not lose his mother now in the papers. — Some philosophies imply a denial of the soul's immortality. Pantheism (that is, such immanence of God in the world and the human spirit as neglects or does away the distinction between them, so that God becomes identified with the world as one whole) does so (*Samuel Davidson*: here the parenthesis outweighs the main sentence, and reduces it to insignificance). — Besides, some of us are satisfied with, and warmly applaud, the drink prepared from simple oatmeal (*Contemporary Review*). — Rose Bradwardine gradually rose in Waverley's opinion (*Scott*).

There is at least one admittedly pure table water, the Apollinaris, coming from a spring in Germany, which can be found everywhere (*Medical Journal*). — In some places, people could not see to read common print in the open air for several hours together. — The I-believe-of-Eastern-origin monosyllable "bosh" means utter nonsense. — Passengers are earnestly requested not to hold conversation with either conductor or driver. — The next step was to apprise Mary of the conspiracy formed in her favor; and this they effected by conveying their letters to her, by means of a brewer that supplied the family with ale, through a chink in the wall of her apartment (*Goldsmith's History of England*). — It is better to be *pauper in opere suo* than rich with borrowed funds (*Vinet*). — A small painting of Swinburne shows him a slim-faced, wild-eyed youth, with long hair, yellow I believe the color was, he has now none at all, falling over his neck, and flying out from his face (*College Essay*). — It is a mystery which we firmly believe the truth of, and humbly adore the depth of (*Hooker*). — Cowper was *intus et in cute* an Englishman, and his poetry contains the refined essence of John Bullism (*Gilfillan*). — Of these, so far as they have not, with the disciples of literary incuria, let style go to the winds altogether, Mr. Carlyle was the chief (*Saintsbury*). — For fully three months a young girl of high social connections, has, it is claimed, been completely under the influence of a vitaphist, as this Western hypnotist defines himself (*New-York Daily*).

#### BOOKS OF REFERENCE.

Professor Bascom's "Philosophy of Rhetoric." On energy and elegance, Archbishop Whately's "Elements of Rhetoric," p. 183; Professor Hunt's "Studies in Literature and Style," and "Representative English Prose." For a melodious diction, exhibiting a preponderance of short words, read the speeches of John Bright.

## LESSON XXI.

## EVERYDAY BARBARISMS, SOLECISMS, AND INELEGANCES.

Careless speaking or slovenly writing is an insult to the public; bad English is a crime. — GEORGE BAINTON.

Learn the value of a man's words and expressions, and you know him. Each man has a measure of his own for everything; this he offers you inadvertently in his words. He who has a superlative for everything, wants a measure for the great or small. — LAVATER.

**Common Misusages.** — The two following lessons include certain violations of the principles of style that have not already been discussed. As a physician qualifies himself by the study of disease to recognize it in its most insidious forms, and successfully to combat it, so the student of rhetoric, in order to acquire a discriminating taste, must familiarize himself with current objectionable forms; must learn what is incorrect or inelegant, so as to avoid it in conversation and writing.

It is suggested that Lessons XXI. and XXII. be interleaved with thin linen paper; opportunity will thus be afforded to file additional examples gathered from oral and printed speech.

**The article a** is preferred before a word beginning with an aspirate *h*, when the accent is on the first syllable; *an*, when it is on the second; as, "A history," but "An historian." In the case of dissyllables, some good writers always use *a*; as, "A hotel."

**The definite article the** must not be omitted before the titles Reverend and Honorable; nor is it polite to omit either title in a formal introduction. Introduce as the Rev. Mr. Smith or the Rev. Dr. Smith.



**A as a preposition** is preferred before English words; *per*, its Latin equivalent, should be followed by a Latin accusative. A dollar *a day*, not *per day*; *Per diem*; *Per annum*. The old English preposition (a reduced form of *on*) appears in such words as *afoot*, *ashore*, *ahead*, *asleep* ("fell *on* sleep," *Acts* xiii. 36); and is elegant before the participle in the forms, "To set the clock *agoing*," "To go *afishing*," "To be long *acoming*" (*Bacon*), etc.

**Addressing a letter** is preferable to *directing* it.

**Adjectives after intransitive verbs** denote the state or quality of the subject; as, "He arrived *safe*," i.e., he was safe on arrival. "He arrived *safely*," denotes his state or condition during the act of arriving; the adverb *safely* expresses the manner of the action.

**Adjectives follow verbs of existing, seeming, and feeling**; as, to *feel bad*,<sup>1</sup> never *badly*, unless the reference is to a blind man beginning to depend on his fingers. "The garden looks beautiful," because a quality is predicated of the subject. The act of looking is performed by the spectator; he may look *intently* or *longingly* at the garden. So, "A rose by any other name would smell as *sweet*."

In the forms, *To speak loud* or *plain*, *To walk fast* or *slow*, *To shine bright* or *dim*, — *loud*, *fast*, etc., are old flat adverbs which are preferred by many correct speakers to the forms in *ly*.

**Adverbs like now, then, above, sometime**, are often inelegantly used as attributive adjectives. Thus: "Nathaniel Greene was born at Warwick, in the *then* Colony, the *now* State, of Rhode Island." — "Her *almost* childhood." — "Those *once* boys of Ohio." — "The *above* statement" (say, *Foregoing statement*, or *Statement above*). The Latin adverbs *quondam* (former) and *quasi* (as it were) now play the part of English adjectives: *Quondam friend*, *Quasi argument*.

**Nouns as attributive adjectives.** — A word is that part of speech whose functions it performs. If the name of one thing be used to qualify that of another, it virtually becomes an adjective. Thus *dollar* is the name of a sum of money; but when it describes the noun *bill* (dollar bill), it is a true qualifier. By the English idiom, such an adjective retains its singular form when limited by words denoting plurality; as, *ten-dollar bill* (not *dollars*), *six-foot pole* (not *feet*), *twenty-foot house*, *forty-acre lot*. The provincial combination *teethache* is as unidiomatic as would be *feetball*.

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<sup>1</sup> *Bad* in the sense of *sick* or *severe* (bad cold) is colloquial.

**All of them** and **Both of them** are incorrect expressions. "Did you ask for all of them?" To ask for some of them would be possible, but not all *of, out of, away from, from among*, all (say, *Them all*). *There were ten of us* is not equivalent to *we (all) were ten*. It implies that *us* included at least eleven (say, *Our party consisted of ten*). A Maryland paper deplores the fate of a man who was run over by a train, and "had two of his legs cut off." The absurdity is obvious.

**Allow means to permit**, not to *admit* or *assent*, as commonly implied by its use in parts of New England and elsewhere: "He *allowed* he was tired and hungry." Locke misuses the word in his "Essay on the Human Understanding:" "I allow it might be brought into a narrower compass."

**Almost followed by a negative** is condemned; as, "Almost no profit." "Almost nothing" is inconceivable (say, *Hardly anything*).

**Any is an adjective**. Its use as an adverb in the sense of *at all* is a colloquial solecism; as, "Are you hurt any?"—"He isn't any better." Further, *any* does not mean *indefinitely large*; as in the sentence, "The fact that any number of newspaper reporters agree in usage does not make the usage reputable." *Anyhow* is inelegant for *in any manner, case, or event*.

**Anticipate** means *to take beforehand*, either literally, as when we anticipate a person in doing something; or figuratively, as when we anticipate trouble, i.e., take it beforehand in imagination. In the sense of *expect* or *intend*, it is a malaprop: "I anticipate going to Albany to-morrow." I may anticipate pleasure in going.

**Around implies rest**; it means *on all sides*; as, "Around us lies the enchanted land." *Round* has generally direct or remote reference to rotating movement, as indicated in the expressions, *To go round in a circle, The longest way round, Round the world, There wasn't bread enough to go round*.

**Avail** as an intransitive verb signifies *to have efficacy*; as in the sentence, "The effectual fervent prayer of a righteous man availeth much." As a transitive verb, it means *to be for the advantage of*, and requires some object; as, "How shall skill avail you against duplicity?" Its use without a direct object is a vulgar solecism: "It gives me pleasure to avail of your kind offer."—"Availing of the courtesy of Mr. Smith, I send by him the letter referred to."

**Avoid the Following Barbarisms:—**

<i>Underhanded</i>	for underhand.	<i>Illy</i>	for ill.
<i>Secondhanded</i>	for secondhand.	<i>Firstly</i>	for first.
<i>Offhanded</i> <sup>1</sup>	} for offhand.	<i>Fastly</i>	for fast.
<i>Offhandedly</i>		<i>Doubtlessly</i>	for doubtless.
<i>Speciality</i>	for specialty.	<i>Preventative</i>	for preventive.
<i>Rotatory</i>	for rotary.	<i>Educationalist</i>	for educationist.
<i>Casualty</i>	for casualty.	<i>Jeopardize</i> <sup>2</sup>	for jeopard.

Prefer *antiquary* as a noun to *antiquarian* (adjective).

The use of **balance** in the sense of **remainder** is a common impropriety; as, "I cut part of my hay yesterday, and shall mow the balance to-morrow if it does not rain." *Balance* means *scales* for weighing, an *equalizing weight* or *sum*, and a *state of equilibrium* (he lost his balance).

**To beau**, for *to escort*, is vulgar. Servants have *beaus*; ladies, *escorts*.

**I beg to say** involves an improper ellipsis. "I beg leave to say" is the correct form. *Beg* as an intransitive verb means *to ask charity*.

**Beside**, signifying *by the side of*, must not be confounded with **besides**, meaning *in addition to*. To be *beside one's self* is to be *out of one's self* (French). The mental condition described by the Greek word *paranoia* (possession by a delusion) literally means *beside one's mind* or *self*.

**Cut bias** is preferable to *cut on the bias*; **bias** (literally *squinting*) being adverb, as well as noun and adjective.

**But that** and **But what** (double conjunctions) are incorrectly used by many for *that*; as, "To me there is no doubt *but what* taxidermy came into being with such pristine pursuits as prehistoric tanning."

**Can means to be able**, and measures possibility. We *can not* do what is physically, mentally, and morally impossible. Use *may* when asking permission; as, "*May* I go out this afternoon; and, if so, *can* I do anything for you?"

**Celebrity** is renown, not a celebrated person; as, in "Celebrities of the century," "A celebrity at the bar."

<sup>1</sup> Red-hand is preferable to red-handed. High-handed is correct.

<sup>2</sup> Jeopardize, formed by affixing the Greek *ize* to the old English verb *jeopard*, is a monstrosity. As well write *walkize*, *singize*.

**Claim in the sense of assert** is a common impropriety; as, "He claimed that the Smith estate was worth five thousand dollars." We may claim respect, that is, demand it *by virtue of authority or right*.

**Condign means well-merited, not severe.** More's *condign praise* is as correct as the modern *condign punishment*. Note the tautology of the following: "There was a parliamentary surrender to save the plotters, big and little, from condign and most deserved punishment."

**Condone does not signify atone for**, but merely to *give up*, or *forgive*. It is incorrectly used in this sentence: "The abolition of the income tax more than condones for the turmoil of a general election."

**Couple** (*copula*, a link) implies two things of the same kind connected, or taken together; a betrothed or married pair is a couple. It is improperly used as a synonym of two things not joined, or having no community of interest; as, "A couple of dollars," "A couple of miles." In the nomenclature of field sports, *two* woodcock, snipe, wild fowl, plover, rabbits, constitute *a couple*; three, *a couple and a half*. But *two* grouse, pheasants, partridges, quail, or hares, are spoken of as *a brace*; three, as *a leash*.

**Cunning** is a much abused word. It comes from an Anglo-Saxon root meaning *to know*, and is properly used in the sense of *dexterous, ingenious, sly, or foxy*; not in that of *attractive, small, or piquant*. Hence "a cunning little cup and saucer" does not come within the range of possibility; and what "an awfully cunning little turned-up nose" may be, must be left to a prominent New-York Daily to explain.

**Decimate** means *to take one tenth part of, to tithe*. All authorities condemn its use in the sense of *destroy*, as in the following: "Next morning, a severe frost set in, and my field of turnips was absolutely decimated; scarce a root was left untouched." During the Civil War, regiments were often reported as having been *decimated* (nearly annihilated) by the enemy's artillery.

**Use deprecate** (*to pray against*) to express deep regret, or desire for the removal of, not condemnation; as, "He deprecated the repeal of the High License Law."

**Description** means *an account of characteristics*, and is not a synonym of *kind* or *sort*, as in the sentence, "We keep no goods of that description."



**Differ** is followed by **with** in questions of opinion; by *from* in all other cases. *Different from* is polite American; *different to*, polite English usage. (Analogy supports *different to*. We say, *Averse to*, *Inimical to*, *Contrary to*, *Disagreeable to*, *Discreditable to*.) *Different than* is vulgar.

**Directly** and **Immediately** are adverbs of time, and not conjunctive adverbs, equivalent to *as soon as*. English usage approves such locutions as, "Directly Mr. D'Israeli ceased speaking, Mr. Low rose to oppose him." — "Immediately he left the house, the dog became quiet."

**Dry** signifying *thirsty*, employed in Middleton's plays, Shakespeare's "Tempest," and "The Compleat Angler," is now colloquial.

**Each** (used to designate *the individuals of any number or numerical aggregate consisting of two or more*) is singular, and a pronoun or verb agreeing with it must also be singular; as, "Let them depend each on *his* own exertions," not *their* own.

So, *séveral* nouns preceded respectively by *each*, *every*, or *no*, whether connected by *and* or not, require a singular verb and pronoun; as, "Every lancer and every rifleman *was* at *his* post."

**Each other** supposes two; one another, *three or more*: "The disciples were commanded to love *one another*," not *each other*.

**Either always implies two.** It may mean *one or the other*, or *one and the other*, *each of two*, *both*. *Anyone* should be substituted for it in sentences like the following: "There have been three famous talkers in Great Britain, either of whom would illustrate what I say."

"A farm *on either side* of the Merrimac" implies *two* farms, one on one side of the river, one on the other. "A farm *on both (two together) sides* of the Merrimac" implies one farm through which the Merrimac flows.

As conjunctions, *either* and *neither* may be extended to any number of terms. Thus: "You will find in the Bible something for the mind to grapple with, either in logic, in learning, or in imagination."

**Empties** is no longer applied to a river, which cannot be spoken of as *containing nothing* so long as water continues to run in its channel. Substitute *discharges* or *flows into*.

**Equally as well** is a solecism, *as* being equivalent to *equally*. *Just (nearly)* as well, *quite (entirely)* as well, and *almost* as well, are proper locutions.

**Every**, in such expressions as, "The man deserves *every* praise,"

is improper. Every means all the parts which compose a whole considered one by one, and should not be applied as above. So, "Every pains," "Every confidence," "Every assistance," are alike erroneous. Say, "*The greatest pains, Perfect confidence, All possible assistance.*"

Every implies *more than two*; hence the expression, "On every hand," involves an absurdity. Prefer *On each* or *either hand*, or *In every direction*.

**Ever so** means *always so*, or just the opposite of what is intended by persons who say, "Ever so many." Carlyle is correct in this sentence, "Sincere men of never so limited intellect have an instinct for discriminating sincerity."

**Except** and **Without** are properly prepositions, and not synonyms of the conjunction *unless*: "The date palm will not fruit without [unless] its roots are well watered."

**Existing truths should be stated in the present tense**: "Columbus discovered that the earth *is* round," not *was*, for it is as much a fact to-day as at the time spoken of.

**Expect** (*look forward to*) in the sense of **suppose** is a malaprop; as, "I expect he went to Trenton yesterday." *Suppose* includes *expect*, having reference to past, present, and future.

**In fault** means *in error*. **At fault** is applied by sportsmen to hounds that are *off the scent*.

**Female** (*producer*) properly designates any animal of the weaker sex. The use of the word for *woman* (defined by Skeat as "a grown female") is universally condemned as "one of the most unpleasant and inexcusable perversions of language." When we read in a morning journal that "a female has been found dead at the roadside," we are puzzled to know whether the reporter means a woman, or some she-brute. The application of the adjective *female* to what is sexless is equally vulgar; as, male and female reading rooms, female seminary, female letter (*De Quincey*), first-class female education (*Cooper*).

In Act v. sc. 1, of "As You Like It," Touchstone, referring to Audrey, admonishes William: "Therefore, you, clown, abandon the society of this female, which in the common is *woman*." The student is commended to the common.

**Avoid the use of novel feminines in ess**, like embroideress, editress, millionairess, eldress (used by the Shakers), sweeperess, (*Thackeray*). Such forms were once coined at pleasure: Captainess (*Sir Philip Sidney, of Stella*), Turkess (*Marlowe*), Soldieress (*Two Noble Kinsmen*), Fellowess (*Richardson*), Danceress (*Prynne*).

**The first two** and **The two first** are both idiomatic; but *the first two* is more in accordance with propriety, as the form is more capable of extension. Thus: *the first twenty* is preferable to *the twenty first*.

**It is impossible to cut a thing in half**; say, *In halves*. *Cutting in two* implies that two pieces result from the cutting; *cutting in twos*, a number of pairs. A company may divide into *twos* and *threes*, — groups of two and groups of three persons.

**Had better** and **Had rather**, though anomalous forms, are still idiomatic as equivalents of *would better* and *would rather*.

**Hanged is preferred to hung** when suspension by the neck is implied; as, "The murderer was hanged." In Elizabethan as well as in modern slang, proper discrimination is used; "Speak, and be hanged" (*Timon of Athens*).

**Have got**. — Get means *to acquire*. *Got* is therefore superfluous in sentences like the following: "How much have you got in your pocketbook?"

**Food is not healthy**, but *wholesome*.

**He of all others** expresses a physical impossibility, as *others* excludes the subject *he*. *He* cannot be taken *out of*, *away from*, others in which *he* is not included. Say, *He of all men*.

**Ilk** is not a synonym of *class* or *kind*; it is really an adjective meaning *the same*. *Of that ilk* has but one signification, viz., *of that same (estate)*; as in "Waverley:" "They were hastily picked up by the Bailie, whose eyes are greeted with 'Protection by his Royal Highness to the person of Cosmo Comyne Bradwardine, Esq., of that ilk;'" that is, of Bradwardine. *Fellows of that ilk* is meaningless.

**Avoid the common error of placing a past infinitive** after a verb in a past tense, when that infinitive is intended to express an action or state contemporary with the time of the first verb. "I meant *to have done it*" should be, "I meant to do it." (Compare "I wanted to go;" not, "to have gone.") — "It was expected (Wednesday, the day of the fire) that his first act would have been [Tuesday?] to have thrown water on the flames." [Monday?] The present infinitive denotes contemporary or future time; the past infinitive, past time. Have in mind the sense to be conveyed. *Ought to have done it*, a double past, is the only exception; it has become idiomatic, because *ought* is both a past and a present form, and the distinction of time can be made only by the infinitive. Thus: "You ought to do it." — "You ought to have done it."

For to as the sign of the infinitive, once elegant, is now vulgar. "What went ye out for to see?" In the "Coventry Pageants," *forto* is written as one word, "Abull us *forto* reyles" (*able us for to release*).

In our midst, for *in the midst of us*, is severely criticised on the ground that we cannot possess a midst; the English possessive, in its modern use, being almost exclusively limited to the notion of property (usage approves "a week's pay"). Old English writers used *In the midst*.

This has not occurred in a year; prefer, *for a year*.

Is being done is a comparatively new grammatical form as far as general usage is concerned. It occurs sporadically in our literature for more than a century; but critics object to it on the ground that it is unnecessary, and that there is "no passive form in English corresponding to the progressive form in the active voice, except where it is made by the participle in *ing* in a passive sense." It is at present both more elegant and more idiomatic to say, "The house *is building*," "Preparations *are making*," "The train *is preparing*," "A new class *is forming*," than "The house *is being built*," etc.

It is me, a translation of the French phrase, "*C'est moi*," is as unphilological as it is vulgar. English grammar prescribes the use of the same case after as before active intransitive, passive, and neuter verbs. *Me* is an old English dative and accusative form (now classed together as *objective*), never a nominative. Before the impersonal verbs *thinks* (Anglo-Saxon *thyncan*, "to appear") and *seems*, it is a true dative. *Methinks* is equivalent to *meseems*; both mean *it seems to me*. Those who condone *it is me* must, if consistent, tolerate *it is us*, *these are them*, the stepping-stone to *them's them*.

**Lady.** — The abuse of this word was characterized by Lowell as "villainous." *Lady* is the feminine of *lord*. Both have the Anglo-Saxon word *hlāf* (loaf) in their composition. The *hlāf-weard* (contracted, *lord*), loaf keeper, was the head of the house, the maintainer of the law. His helpmeet was the *hlāf-dige* (afterward *lefdi*), the bread kneader. The title eventually came to imply rank. Then the women of England generally assumed it, rejecting that of *gentlewoman*, for which Ruskin says he "does not blame them, provided they claim not merely the title, but the office and duty signified by it." That is, she who affects the title of *lady* must be a woman of refined instincts, good breeding, and education.

Both here and in England, with a class of coarse plebeians, the



old English word *woman* (*wife-man*; *man* being originally of either gender, like the Latin *homo*) is shunned as vulgar; and a silly gentility has come to apply the word *lady* to every adult human female. *Kitchen lady*, *wash lady*, *scrub lady*, *swill lady*, are modern incompatibles. The climax of this disgusting abuse would seem to have been reached by an English clergyman who recently advertised: "Two fine Dandie Dimont pups, lady and gentleman; also, very handsome lady dog, same pedigree." But America goes to greater extremes; for we read in our newspapers of lady prize fighters, of lady barmaids, and of the arrest of drunken ladies.

In this connection, we do well to remember that the word *woman* was forever dignified and hallowed by our Saviour's use of it in addressing his mother from the cross: "Woman, behold thy son!" In this passage, *woman* is a translation of the Greek *gunai*, meaning *one who is not a man*, without regard to age or station, married or single state.

To those who object to *lady friend* as ambiguous or vulgar, *woman friend*, or *lady of my acquaintance*, may be suggested. Tennyson uses the exceptionable compound in "The Princess" ("Lady friends from neighbor seats"); and Professor Earle prefers *lady authors* to *authoresses*.

#### QUESTIONS.

Explain and illustrate the popular misuse of each of the following words: *Now and then*, *above and within*. — *Allow*. — *Anticipate*. — *Avail*. — *Bias*. — *Can and may*. — *Celebrity*. — *Claim*. — *Condign*. — *Condone*. — *Couple*. — *Cunning*. — *Decimate*. — *Deprecate*. — *Directly and immediately*. — *Dry*. — *Each other*. — *Either*. — *Empty*. — *Except and without*. — *Expect*. — *Female*. — *Hung*. — *Ilk*. — *Lady*.

Explain the incorrect or inelegant use in each of the following locutions: *Per week*. — *Direct a letter*. — *Smell sweetly and look badly*. — *Twenty-five feet house*. — *Almost nothing*. — *Any better*. — *I beg to say*. — *Different to*. — *Equally as well*. — *Every assistance*. — *Cut in half*. — *He of all others*. — *I meant to have done it*. — *In our midst*. — *It is me*. — *Is being done*.

What barbarisms are to be avoided? Discriminate between *beau* and *escort*; *beside* and *besides*.

#### EXERCISE.

Point out inelegances and errors that may occur in the following extracts, suggesting improved and correct forms: —

This page looks shockingly. — Have you thought of availing of this privilege? — He will do it in a couple of years. — By the within letter, you will see the quotations for wheat at Chicago. — The then ministry. — The then known world. — He worked seven days out of the week. — I beg to inform you that certain teachers of Newark propose to form an association. — His kingdom now contained fourteen cities, beside numerous unwall'd towns and villages. — The hall is sufficiently roomy for twenty dancing couples. — Either side of the avenue was lined with soldiers. — It was neither seen, heard, nor felt. — The distance between each post was twenty feet. — The "Argus" is run by a lot of female reporters. — They will never believe but what I have been to blame. — The books are [selling or being sold]. — Chaucer's wife was noted for her beauty; but her sister was equally as handsome. — There are passages in Virgil's writings which would seem to show that his greatest ambition would have been to have sung of the secrets of nature. — I cannot excuse the remissness of those whose business it should have been to have interposed their good offices.

There was a certain vague earnestness about him which qualified and condoned the shrewd and sometimes jocular looks of his father (*Madcap Violet*). — His manners were not always of the most amiable description (*Purnell*). — I should think myself fortunate if I could be admitted into your service as house steward, clerk, butler, or bailiff, for either of which places I think myself well qualified (*Smollett*). — The ascetic rule of St. Basil, which the monks follow, is very severe; no female, not even a cow or a hen, is permitted to approach the holy hill (*British Quarterly*). — I am equally an enemy to a female dunce or a female pedant (*Goldsmith*). — Great interest is arousing in all parts of the country (*New-York Times*). — "The Ladies of the Reformation," by the Rev. James Anderson. — The strong point in the case is, that two such committees could not have been appointed without it was intended to make a sincere effort to settle differences (*Mail*). — The then gay land is maddened all to joy (*Thomson*). — Our sometime sister, now our queen (*Hamlet*). — One is inclined to treat Sir John Suckling off-handedly on slight acquaintance (*Louise Imogen Guiney*). — For a living room, yellow will be found most satisfactory, especially if the room is illy lighted, or has a northern exposure (*Pittsburg Post*). — "Come live with me" sounds passionately still through the dead cold centuries (*Mrs. Browning*). — All of them, however, might be reconciled exactly with the very thing he had predicted (*Blackmore*). — The country does not need any tuition from Peffer, or his ilk, on this subject (*Mail and Express*). — On Monday night last, a gang of petty burglars, who evidently have their abiding place in or near our midst, plied their vocation in three or four different places in our village (*Quoted by Professor Gilmore*).

## LESSON XXII.

EVERYDAY MISUSAGES. — *Continued.*

Such as thy words are, such will thy affections be esteemed; and such will thy deeds as thy affections; and such thy life as thy deeds. — SOCRATES.

How, it may naturally be asked, does it come to pass that cultivated men can be found who still rail at grammar? It is simply because they have never been taught grammar in such a way as to open the mind and to implant in it a lifelong gratitude for one of the sweetest of pleasures, — the pleasure which youth experiences in discovering within itself that boundless power of comprehension which is awakened in the mind by grammar rightly apprehended. — PROFESSOR JOHN EARLE.

**The use of loan as a verb, equivalent to lend,** is objectionable; e.g., “to loan money.”

**Less** should be used when quantity is referred to, **fewer** when number is considered: “There is *less* than a ton of coal in the bin,” but “There were not *fewer* than two hundred persons in the hall.”

**Let's we see** (*let us we see*) is a solecism which seems to have support in New-England provincial usage. *Let's you and I go*, a similar locution, bears the brand of vulgarity, as does also *Let's us go*.

**Let**, from the Anglo-Saxon *lætan* (to allow), is a transitive verb signifying *to grant possession for a compensation*; hence, *Apartments to be let* is preferable to *Apartments to let*. The former is old usage, and at present the better. “The house is to be let for life or years” (*Quarles*). — “This building to be let” (*Cowper*). *For sale*, meaning *to be sold*, is rejected by fastidious persons for *On sale*.

**Lie** is a neuter verb, and means *to rest, to be situate*. **Lay** is an active transitive verb, demanding an object. It signifies *to place*. *To lie* is therefore *to lay one's self*, and *to lay* is *to cause to lie*; hence confusion of meaning, which, added to the fact that the preterit of *lie* is identical with the present of *lay*, accounts for the frequent substitution of the parts of one of these verbs for those of the other by “all ranks and conditions of men.” “A look of immovable endurance underlaid [lay] her expression” (*Wilkie Collins*). — “Dapple had to lay [lie] down on all fours before the lad could bestride him” (*Dasent*). Figuratively, we may *lay down* a principle or law. Christ *laid down*

his life for the sheep. We *lay* plans, carpets, etc. We *lie* on the grass, or *lay* ourselves on the grass.

**Like he did** is a solecism. *Like* is an adjective; the adverb *as* is required — *as he did*.

**To locate** is *to establish in a place*. In this country it has acquired the meaning *to determine the situation of*. The use of the verb in the intransitive sense of *take up one's residence* is condemned by good writers. We locate buildings, or the line of a railroad; but it is only the uncultured who ask, "Where are you located?"

**Lots and Loads** are colloquial exaggerations avoided by the refined. A load is that which is carried or borne; a lot is a distinct portion, a piece of land, for instance. Neither means a large number or amount, as in the expressions, *Lots of money, Loads of fun*.

**Luncheon** as a noun is regarded in some quarters as more elegant than *lunch*, though *lunch* has the support of excellent authority.

**You are mistaken**, meaning *you are in error*, is idiomatic, but not so elegant as *you mistake*. It really means *you are taken mis or wrongly*; that is, *you are misapprehended*. Shakespeare, in "Henry IV.," uses, "If I mistake not." "You are mistaken" is common in Beaumont and Fletcher.

**Most for Almost** is an inelegant degradation; as, "Most every kind of deception."

**Mutual means reciprocal**. What is *interchanged* is mutual (Latin *mutuus*). *Mutual love* is love reciprocally given and received. *Mutual* is not a synonym of *common*. To speak of a *mutual* friend or a *mutual* silence is grossly erroneous.

**The substitution of myself** for the personal pronoun **I**, as in the form, "Mrs. Lovejoy and myself request the pleasure of your company," etc. (signed in full by the writer), besides involving an error in grammar, is snobbish in the extreme. *Myself* is properly used in the nominative only in apposition with *I*, and always for the sake of emphasis; as, "I had to go myself." In the objective, it is either emphatic, or implies reversion of the action upon the agent acting: "I will free myself." "Myself have spoke" is an Elizabethan solecism, allowable only in verse; it is virtually the equivalent of *Me have spoke*. Among rustics, allusion is frequently made to the man of the house as *himself*, in the nominative as well as in the objective; thus, "Himself has gone out."

**Never** is improperly supposed by some to be more emphatic than



*not*. *Never* cannot be applied to events which, from the nature of things, could have happened but *once*. "Washington was *never* born in New York," is manifestly absurd.

*Nice* is from the Latin *nescius* (ignorant). Robert of Gloucester (1280) uses the word in this sense: "For he was *nyce* and knowthe no wisdom." In the "Coventry Pageants" it has the meaning of *foolish*: "Woman (said the serpent to Eve), why was God so *nise* to bid you?" etc. In Chaucer's time, the word described a harmless fool, and meant *daft*. It afterward came to mean *foolishly particular*, then *precise*, *fastidious*, *dainty*, *discriminating*, in which latter senses it is now correctly used. But *nice* should not be employed as synonymous with *pleasant*, *agreeable*; as, "A *nice* day," "A *nice* carriage," etc. In "A *nice* distinction," "A *nice* point," the word is correctly used.

*Nicely*, *thanks*, is a common solecism. "How have you been since I last saw you?" — "*Nicely, thanks.*" *Nicely* is not equivalent to *well*; moreover, if one lacks either time or inclination to say "Thank you," it is now considered more polite to make no allusion to *thanks*. Shakespeare repeatedly uses the monosyllable.

*No one else but* is inelegant. Say, *No one else than*, *else* being equivalent to *other*.

*Obnoxious* is *liable* or *exposed to*. It has acquired the meaning of *offensive*, which is objected to by critics. The word is correctly used in *obnoxious to criticism* or *to suspicion*.

*We live on a street*, street being a city or village road, if, as is generally the case, the road in question excludes the houses between which it passes. Living *in* a street, strictly speaking, implies the encroachment of the building in which we live upon the public highway.

*Party* (a group) and *Individual* are sometimes loosely substituted for *man*, *woman*, or *person*. "Are you the *party* who called yesterday?" This is by no means a modern vulgarism. Ben Jonson commits himself to it in "Volpone": "My master's yonder. — Where? — With a young gentleman. — That same's the party." *Party* has a technical sense in legal documents, being there the Latin ablative *parte*. It literally means a person *on one side* or *of one part*.

A noun or pronoun which is made to modify a participle must be put in the *possessive* case; as, "I was surprised at the *pupil's* (not the *pupil*) studying so diligently." — "I have no objection to *his* going to college" (not to *him* going to college).

**Passive verbs** cannot properly govern the objective case; as in the sentences, "The servant was given a letter." — "He was caught all the fish he could eat." The construction has been tolerated as convenient, but is protested against by all who respect pure English.

**Plenty** is colloquially used as an adjective; prefer *plentiful*. "Berries are *plentiful* (not *plenty*) this summer."

**Plurals.** — *Pair, brace, dozen, score*, when preceded by a word expressing number, take a plural like the singular: "Three pair of gloves," not *pairs*. Plurals like *fish, quail*, etc., express collections of individuals, as in, "How many fish have you caught?" When separation into species is to be denoted, such words take the regular plural; as, Dr. Smith's "Fishes of Massachusetts."

Compounds ending in *ful* form the plural regularly in *s*, like *handfuls, spoonfuls*; so *mouse traps, terra cottas, habeas corpuses*. Observe that *addenda, memoranda, strata, effluvia, phenomena*, and *errata*, are plural forms; avoid the common blunder of writing *an errata* (for *erratum*), a *phenomena* (for *phenomenon*). Double titles take double plurals; as, Lords Commissioners, Knights Templars.

**Post** is not a synonym of *inform*, as in "well-posted man."

**Appropriate prepositions** must follow certain words. A list of a few common adjectives and verbs is here presented, together with the prepositions properly used in connection with them: —

**Abhorrent** *to*.

**Accompanied** *with* an inanimate object;  
*by* anything that has life.

**Accuse** *of*.

**Acquaint** *with*.

**Adapted** *to, for, from* (adapt a play *for* our stage, *from* the French).

**Adjourn** *to* a day; *at* three o'clock; *for* dinner.

**Agree** *with* a person; *to* a proposition from another; *upon* a thing among ourselves; *in* a belief.

**Amuse** *with, by, at*.

**Analogy** *between* (when two objects follow the preposition), *to, with* (when one of the substantives precedes the verb).

**Angry** *with* or *at* a person; *at* or *about* a thing.

**Anxious** *about, for*.

**Arrive** *at, in*.

**Attended** *with* an inanimate object; *by* anything that has life.

**Averse** *to, from*.

**Believe** *in, on*.

**Capacity** *for*.

**Careless** *about, in*.

**Caution** *against*.

**Charge** *on* a person; *with* a thing.

**Compare** *with*, in respect of quality; *to* for the sake of illustration.

**Congenial** *to*.

**Conversant** *with* men; *with* or *in* things.  
*About* and *among* are sometimes used.

**Copy** *after, from*.

**Correspond** *with*.

**Derogatory** *to*.

**Die** *of* or *from* a cause; *by* an instrument of violence.

Disappointed *of* what we fail to obtain;  
*in* what does not answer our expectations, when obtained.

Entrance *into*.

Expect *of*.

Expert *in, at*.

Followed *by*.

Impatient *of*.

Influence *on, over, with*.

Live *at, in, on*.

Occupy *by, with, in*.

Participate *in*.

Prefer, preferable *to*.

Preference *to, over*.

Prejudiced *against*.

Prejudicial *to*.

Prepossessed *in favor of*.

Profit *by*.

Provide *for or against*.

Reconcile *to* (in friendship); *with* (to make consistent).

Reduce *under* (subdue); *to* (in other cases).

Relieve *from or of*.

Remonstrate *with* a person; *against* a thing.

Search *for, after, into*.

Seized *of* an inheritance; *by* the customhouse officers; *with* a fever.

Sold *for* ten dollars; *at* auction.

Speak *for or against* a case; *to or with* a person; *of, on, or about* a subject.

Suitable *to, for*.

Sympathize *with*.

The present participle, some grammarians hold, has no signification of time; as in, "Pardon me for being so late yesterday." But this is not so precise as, "Pardon me for having been so late yesterday." The participle with *having* really implies a previous completion of the being, action, or passion. "You must excuse me for being so late" implies by usage that the lateness is contemporaneous with the request for excuse.

Propose, to offer for consideration, is objected to as a synonym of *purpose*. Macaulay wrote, "I purpose [not *propose*] to write the history of England from the accession of King James II."

Pulpiteer implies contempt. Phillips Brooks, the newspapers to the contrary, was not a pulpiteer, but, at the time of his death, the greatest of American *pulpit orators*.

Raise is improper in the sense of *increase*; as in *Raise the rent or a salary*. This malaprop occurs as early as 1600.

Real glad is a palpable solecism. Say, *Very glad*.

Shun the following redundancies (the unnecessary words are italicized): Consult *with*, Failed *up*, End *up*, Where have you been *to*? Where are you going *to*? Relapse *back again*, First *of all*, Both alike (both, *two together*, implies union; alike, separation), Alongside *of*, Next *to*, Opposite *to*, Rise *up*, Approve *of*, Continue *on*, Converse *together*, Over again, Along with, Fainted *dead away*, Later *on*, Latter end, Anxiety *of mind*, Widow *woman*, Appreciate *in value* (appreciate means *to rise in value*; depreciate, *to fall*), Throughout

the *whole* country, *Try* (make) an experiment, *From* thence. The introduction of a preposition after a transitive verb, once grammatical, is now incorrect; as in *accept of*, etc. In the "Jew of Malta," Marlowe wrote, "Thus Bellamira esteems *of* gold." So, "I would seek *unto* God," — "His servants ye are *to* whom ye obey."

Regalia means the *emblems of royalty*, and not the *insignia* of a club or secret society.

The relatives *that* and *which* are used with the following discriminations: —

*That* may refer both to persons and things; so may *whose*, the rule restricting it to persons being at variance with literary usage.

*That* denotes a close connection with its antecedent; *which* marks a distinct break. Hence *which* may stand for a whole clause or sentence; as, "At this critical moment, General Lepee was ordered to charge with the horse grenadiers of the Guard; *which* movement having been performed," etc. *Who* or *which* is preferred with an explicit antecedent; as, "My brother *who* is in Europe wrote that article."

*Who* or *which* is preferred to *that* when the relative is separated from its verb or antecedent by intervening words, and made emphatic by the separation: "There are many ladies *who*, were they possessed of the means, would found such an institution."

*Who* or *which* is sometimes substituted for *that* to avoid tautophony and confusion: "He said that the person *who* accepted the bribe," etc.

*Scarcely* relates to *quantity*, *Hardly* should be used in all other cases: "Scarcely a bushel;" but, "I shall *hardly* reach home to-night."

*Seldom* or *never* is inelegant. Say, *Seldom if ever*.

*Sit* and *Set*. — *Sit* is a neuter verb meaning *to rest on the hips and thighs, to occupy a seat*. *Set* means *to cause to sit*, and requires an object. Hens do not *set*, but *sit*, as in Bloomfield's "Farmer's Boy:" "And sitting hens for constant war prepared." The farmer *sets* brooding hens (places them on nests); then they *sit*. Coats and dresses more properly *sit* than *set*. In the "Shoemaker's Holiday," Dekker wrote, "My coat *sits* not a whit the worse." To *sit a horse* is an idiom; *on* is understood. The sun *sets* in the sense of *settles*. *Set*, verb intransitive, once meant *to point out the position of*; hence the name of the hunting dog, *setter*.

*So* is preferable to *as* after a negative: "It is not nearly *so* cold as it was."



**Some** for **somewhat** is colloquial: "He thought *some* of spending the winter in Florida."

**Somebody else's.** — Good use has firmly established this form, which, in taking the apostrophe and *s* immediately before the thing possessed, follows the general rule for complexes. *Somebody's else* is equally elegant, unless the object possessed immediately follows, in which case use the first form as a modifier. Thus: "The hat is somebody's else;" but always "Somebody else's hat." *Whose else* follows the general rule: "Whose else can it be?"

**Stop** is sometimes improperly used in the sense of *stay*; as, "Mr. Jones *is stopping* at the Bates House." *Stop* means *to cease to go forward*, and implies a brief arrest of motion, a momentary act; as, "This train *stops* fifteen minutes at Springfield."

**Such** is an adjective pronoun, and is not correctly used in the sentence, "Did you ever see *such a beautiful* vine?" where it has the force of the adverb *so*. Say, *So beautiful* a vine. Usage allows *such* before an adjective followed by a plural: *Such dangerous enemies*. But it is always better to be grammatical as well as idiomatic; as in the following sentence: "He finds daily cause to repent of having provoked *enemies so dangerous*."

**These kind** and **Those sort** are everyday solecisms, arising from the presence of a plural noun after *kind* and *sort*; as, "I don't like these kind of gloves, show me those kind."

**Though** (old English *thogh*) means *notwithstanding, in spite of the fact that*, as in the sentence, "Though I should die with thee, yet will I not deny thee." It is incorrectly used for *if* in expressions like the following: "I feel as *though* I were going to be sick." — "It seems as *though* it would rain." *If*, equivalent to *in case that*, introduces a conditional statement. "You look *as if* you held a brow of much distraction" (*Winter's Tale*), means, You look *in the same manner that you would look, supposing that* you held a brow, etc. And this is what Shakespeare intended to convey.

**To-morrow is, or will be?** — A question often asked, and easily answered by putting this one in turn, Yesterday *is*, or *was*, Tuesday?

**Transpire** (literally *to breathe through*) means *to become known, not to happen*. "It has not yet transpired who was nominated" is correct.

**Try** should be followed by a verb in the infinitive: "*Try to exert* yourself." Avoid the colloquialisms, "*Try and* do it," "*Come and* see

me," imitations of classical usage. In the past, *and* certainly cannot take the place of *to*. *I tried and did it* is hardly the equivalent of *I tried to do it*.

**Very pleased, very satisfied, very disappointed, for very much pleased, etc.,** if not unexceptionable English, still have high support.

**Vocation** is a *calling* or *profession*; **avocation**, the business which (avocates) calls aside, or away from one's occupation, as pleasures, etc. Alfred the Great divided the day into three parts; viz., eight hours for sleep, eight hours for vocations, and eight for avocations. Modern writers often fail to make this distinction, which is observed in the following sentence: "Heaven is his *vocation*; therefore he counts all earthly employments *avocations*."

**Good writers prefer backward, afterward, toward, etc.,** to the collateral genitive forms in *s* (*es*), *backwards*, etc. In Anglo-Saxon, the form *toward* was an adjective; *towardes*, a preposition. No such distinction is now made.

**A little ways** is colloquial for *a little way*.

**Whether** should be followed by *not*: "I wish you to say *whether or not* I may expect you." *Whether or no* would be ungrammatical.

**Will and shall.**—*Will* in the first person denotes promise or determination: "I will see to it."—"Yet I'll not shed her blood (*Othello*). In the second and third persons, *will* merely asserts probable future occurrence. *Shall* in the first person has the force of will in the second and the third, and in the second and the third it expresses promise or command: "The note shall be paid on the first of the month."—"Do it you shall." Shakespeare nicely discriminates between the auxiliaries in "As You Like It:" "Therefore, put you in your best array; for, if you will be married to-morrow, you shall, and to Rosalind, if you will." In indirect assertion, *shall* may express mere futurity in the second and the third person; as, "He says he shall go."

In questions, *shall* in the first person asks for advice, or inquires the will of the one addressed; as, "Shall I secure reserved seats?" In the second person, it denotes simple futurity; as, "Shall you go to Egypt next winter?" In the third person, it has the same potential force as in the first: "Shall this man rule over us?" (is it your determination that he shall?) *Will* in all three persons implies futurity: "Will I, you, or 'The Lucania,' sail to-morrow?"

**You was** is a solecism almost as old as the fashion of addressing

a person in high station in the plural number, — a gross piece of flattery implying *thou and thy retinue*. The verb at first was made plural as well. *You was* is on a par with *you is* and *you has*, and is universally eschewed by the polite.

### QUESTIONS.

Explain and illustrate the popular misuse of each of the following words: *Loan*. — *Less*. — *Let*. — *Lie* and *lay*. — *Locate*. — *Lots* and *loads*. — *Myself*. — *Never*. — *Nice*. — *Mutual*. — *Obnoxious*. — *Party*. — *Spoonfuls* or *spoonsful*. — *Propose*. — *Pulpiteer*. — *Regalia*. — *Sit* and *Set*. — *Scarcely* — *Stop*. — *Such*. — *Will* and *shall*.

Explain the incorrect or inelegant use of each of the following locutions: Let's we see. — You are mistaken. — Most everybody. — No one else but. — Live in a street. — He was bought all the flour he needed. — I was surprised at John saying he would go. — Seldom or never. — Somebody else's. — You was. State the special function of *that* and of *which*.

The instructor will question the class in regard to the prepositions properly used after the words in the table.

### EXERCISE.

Point out inelegances and errors in the following extracts, suggesting reputable substitutes: —

He was sent a coupé to take him to the Parker House. — The City Council objected to him receiving so high a salary. — Everything betokened the habitation of an individual of exquisite taste. — There! I never attended the concert on Monday evening. — Her conduct was obnoxious to everyone. — As in some future verse I [purpose or propose] to declare.

The beauty of her flesh abashed the boy  
As tho' it were the beauty of her soul.

TENNYSON.

But man delights to have his ears  
Blown maggots in by flatterers.

HUDIBRAS.

She set three nights by the patient's bedside. (What did she set? traps, her cap, milk, the table, an example, the clock, or a broken bone?) —

He does not propose to construct a mere *précis* of what other men have written. — Try and listen to me a moment. — These kind of entertainments are not conducive to health. — He's a new beginner. — Those two chairs are both alike. — Mutual enmities cement friendships. — I saw an old party at the depot in a last-century beaver.

It's many times sweeter and pleasant to me ;  
For though they sing nicely, they cannot like thee.

*The Gentle Shepherd.*

Cynicism never has, and never will, lay hold of an imaginative mind (*Hall Caine*). — It seemed to the affrighted inhabitants as if the fiends of the air had come on the wings of the wind (*Irving*). — When the late war was inaugurated, a quiet man, who had received a military education, was pursuing an avocation in civil life, in a small town in Illinois (*New-York Paper*). — While I haven't eulogized the gods as much as some, I have never, and never will, defend the devil (*Ingersoll*). — There let him lay (*Byron*). — As you and I have no common friend, I can tell you no private history (*Dr. Johnson*). — Lady William Russell and our mutual nephews and nieces were among the number (*Mrs. Grote*). — They are nice and foolish (*Two Noble Kinsmen*). — My fortune, however, was not so nice (*Blackmore's George Bowring*). — To a man in London of quiet habits, and regular ways and periods, there scarcely can be a more desperate blow than the loss of his landlady (*Idem*). — Now, in this dilemma I met George Bowring, who kindly pressed me to stay at his house till some female arose to manage my affairs for me (*Idem*). — At last she was come to a time of life when it does matter how the dress sits, and what it is made of, and whether the hair is well arranged for dancing in the sunshine, and for fluttering in the moonlight (*Frida ; or, the Lover's Leap*).

The instructor should encourage the practice on the part of the pupils of bringing to the class room examples of bad English heard in conversation, or encountered in reading. These should be written on the blackboard, and corrected (with reasons for the corrections) by members of the class.

#### BOOKS OF REFERENCE.

Dr. Fitzedward Hall's "Modern English," Professor Earle's "Philology of the English Tongue," Oliphant's "Standard English."



## LESSON XXIII.

## THE PARAGRAPH, OR UNIT OF DISCOURSE.

The triumph of modern art in writing is manifested in the structure of the paragraph. The glory of Latin composition must be looked for in the great sentence which occasionally recurs; the glory of French or English composition, in the subtle combination of sentences which makes the paragraph. — PROFESSOR EARLE.

Learning to write well means in large part learning to give unity and coherence to one's ideas. It means learning to construct units of discourse, which have order and symmetry and coherence of parts. — PROFESSORS SCOTT AND DENNEY.

A **Paragraph** is a group or combination of related sentences, treating of one topic, and forming one step in the development of a theme. It is simply a beautiful whole, made beautiful by its unity of purpose, and by the coherence, variety, and order of its constituent parts. A paragraph is thus an essay in miniature.

The **Laws of Paragraph Structure** are unity, explicit reference, variety, and climax. A paragraph must be an organized body composed of dependent members; that is, it must express *one idea* (which is commonly announced in the opening sentence), without digressions or the introduction of irrelevant matter. Every sentence that is allowed to stand in the paragraph must be so essential to the design of the whole that its omission would be felt as a defect.

The sentences thus become the harmonizing parts of an harmonious combination, each imperfect in itself, but perfect as a member of a beautiful organism. Sentences that are separately beautiful and apposite may, in their

relation as parts of a particular paragraph, utterly fail to fulfill their function.

In order to learn the principles of construction, the student must analyze the paragraphs of recognized masters, like Macaulay. In the following, from the "History of England," the author first announces his topic, — the resistless courage of Cromwell's Ironsides; he then proceeds to prove it by illustrations, ending in a climax: —

"In war this strange force was irresistible. The stubborn courage characteristic of the English people was, by the system of Cromwell, at once regulated and stimulated. Other leaders have maintained order as strict. Other leaders have inspired their followers with zeal as ardent. But in his camp alone the most rigid discipline was found in company with the fiercest enthusiasm. His troops moved to victory with the precision of machines, while burning with the wildest fanaticism of Crusaders. From the time when the army was remodeled to the time when it was disbanded, it never found, either in the British Islands or on the Continent, an enemy who could stand its onset. In England, Scotland, Ireland, Flanders, the Puritan warriors, often surrounded by difficulties, sometimes contending against threefold odds, not only never failed to conquer, but never failed to destroy and break in pieces, whatever force was opposed to them. They at length came to regard the day of battle as a day of certain triumph, and marched against the most renowned battalions of Europe with disdainful confidence. Turenne was startled by the shout of stern exultation with which his English allies advanced to the combat, and expressed the delight of a true soldier when he learned that it was ever the fashion of Cromwell's pikemen to rejoice greatly when they beheld the enemy; and the banished Cavaliers felt an emotion of national pride when they saw a brigade of their countrymen, outnumbered by foes and abandoned by friends, drive before it in headlong rout the finest infantry of Spain, and force a passage into a counterscarp which had just been pronounced impregnable by the ablest of the marshals of France."

The order here is that which best brings out and emphasizes the idea.

**The Law of Explicit Reference** requires that the several sentences, which it is presumed are closely related in thought, should be knit together mechanically by such

connectives as will best reflect their coherence. The bearing of each sentence on what precedes must be explicit and unmistakable.

For expressing this continuity of thought, language places at our disposal cumulative conjunctions, conjunctive adverbs, and phrases that add new statements (*and, also, likewise, again, further, moreover, yet another, once more, first, secondly*); adversative conjunctions (*but, otherwise, still, nevertheless, however — else and otherwise* usually connect clauses); alternative conjunctions (*or and nor*); illative conjunctions, and adverbs denoting consequences (*hence, therefore, thus, accordingly*); subordinating conjunctions, which generally connect subordinate clauses, but may link a subordinate statement of sufficient importance to be embodied in a separate sentence (*if, for, unless, though*); and a variety of specific words and phrases (like *in short, on the whole, on the other hand, to return, to resume, hitherto*; the demonstratives *these* and *those*; demonstrative phrases, *in this case, under these circumstances*).

**Connectives are omitted** when the connection is either very distant or very close. If the ideas as expressed in the consecutive sentences are intimately related, the thought of the paragraph flows on uninterruptedly without continuative words. In such cases, the structure of a given sentence will often be found happily to conform to ideas immediately preceding. For instance, words or thoughts that close the preceding sentence, or constitute its main subject, may be repeated, or referred to at once.

**Principle of Parallel Construction.** — Further, when consecutive sentences illustrate the same idea, they should as far as possible, though variously worded, be formed on the same plan; the principal subject and the principal predicate retaining their positions throughout. This is known as the Principle of Parallel Construction, and is exemplified in the following: "Milton does not paint

a finished picture, or play for a mere passive listener. He sketches, and leaves others to fill up the outline. He strikes the keynote, and expects his hearer to make out the melody." (Not, "Sketches are made by him, and the outline is left to be filled up by others.")

The following extract from Herbert Spencer's "Essay on the Philosophy of Style" illustrates various methods of establishing explicit reference : —

"The continuous use of these modes of expression that are alike forcible in themselves and forcible from their associations, produces the peculiarly impressive species of composition which we call *poetry*. *Poetry, we shall find*, habitually adopts those symbols of thought and those methods of using them, which instinct and analysis agree in choosing as most effective; and becomes poetry by virtue of doing this. *On turning back* to the various specimens that have been quoted, it will be seen that the direct or inverted form of sentence predominates in them, and that to a degree quite inadmissible in prose. *And not only* in the frequency, but in what is termed the violence, of the inversions, will this distinction be remarked. In the abundant use of *figures, again*, we may recognize the same truth. *Metaphors, similes*, hyperboles, and personifications, are the poet's colors, which he has liberty to employ almost without limit. We characterize as 'poetical' the prose which uses *these appliances* of language with any frequency; and condemn it as 'over florid' or 'affected' long before they occur with the profusion allowed in verse. *Further*, let it be remarked that *in brevity*, — the other requisite of forcible expression which theory points out, and emotion spontaneously fulfills, — poetical phraseology similarly differs from ordinary phraseology. *Imperfect periods* are frequent; *elisions are perpetual*; and many of the minor words which would be deemed essential in prose are dispensed with."

The italicized connectives, etc., render the paragraph coherent and compact.

**The Law of Variety** requires that the sentences in a paragraph should differ in length and structure, diction, and rhythm, thus holding the reader's attention. A good paragraph never consists of a succession of sentences of



a single type. Monotony here, even if it mean uniform brilliancy, is fatal to effect. The several sentences are to have length and prominence according to their importance; that is, they must conform to the law of proportion, which further demands that the paragraph itself shall precisely delineate its theme. A perfect paragraph is one from which nothing can be taken, and to which nothing can be added, without injury to the effect. The number of the constituent sentences usually varies from three to ten.

**The Order of Progression** is naturally from the less important to the more important. Such order of itself implies stimulating variety.

**Relation of the Paragraph to the Composition.** — What the sentence is to the paragraph, the paragraph is to the whole composition, — one of many closely related parts, a substantive member of the theme. The secret of a pleasing style lies largely in the graceful and logical sequence of these units of discourse, as well as in the variety of their length and structure.

Some subjects admit of adequate treatment in single independent paragraphs. The writing of such "isolated paragraphs" at present employs many artistic pens.

#### QUESTIONS.

Define the paragraph. Name the great laws of paragraph structure. State concisely the paragraph law of unity; the law of explicit reference. By what kind of words and phrases may explicit reference be established? Illustrate your answer. When are connectives unnecessary? Explain the principle of parallel construction.

What does the law of variety require? Describe the effect of uniform brilliancy. Show how the paragraph should conform to the law of proportion. Define a precise paragraph. What danger may be

involved in the desire for variation? (*The danger of becoming obscure. Variation depends on "sympathy in the writer, and cannot be worked by rules."*) What is said of the isolated paragraph? Sum up the laws of the paragraph. (*Present the subject in the first sentence. Knit each sentence by some method of reference to the preceding sentence. End the paragraph with an emphatic statement or summary of its subject-matter in period or climax. Above all, let the paragraph have unity of purpose.*)

### SUGGESTED EXERCISES.

Show in what ways explicit reference is established in the following extract from Matthew Arnold's essay on "The Literary Influence of Academies": —

"*Therefore, a nation whose chief spiritual characteristic is energy will not be very apt to set up, in intellectual matters, a fixed standard, an authority, like an academy. By this it certainly escapes certain real inconveniences and dangers, and it can at the same time, as we have seen, reach undeniably splendid heights in poetry and science. On the other hand, some of the requisites of intellectual work are specially the affair of quickness of mind and flexibility of intelligence. The form, the method, the evolution, the precision, the proportions, the relations of the parts to the whole, in an intellectual work, depend mainly upon them. And these are the elements of an intellectual work, which are really most communicable from it, which can most be learned and adopted from it, which have, therefore, the greatest effect upon the intellectual performance of others. Even in poetry, these requisites are very important; and the poetry of a nation not eminent for the gifts on which they depend will, more or less, suffer by this shortcoming. In poetry, however, they are, after all, secondary, and energy is the first thing; but in prose they are of first-rate importance. In its prose literature, therefore, and in the routine of intellectual work generally, a nation with no particular gifts for these will not be so successful. These are what, as I have said, can to a certain degree be learned and appropriated; while the free activity of genius cannot. Academies consecrate and maintain them, and therefore a nation with an eminent turn for them naturally establishes academies.*"

Do the sentences naturally lead on to one another? Is the order of progression from the less important to the more important? Is the law of parallel construction illustrated? Criticise as to variety in

phraseology and structure. Note the length of the sentences. Point out the force of the periods. Distinguish the loose sentences. Do you find balance? Prove the unity of the extract by stating its substance in a single sentence.

Criticise in like manner the annexed paragraph from Macaulay's "Essay on the Earl of Chatham," remembering, that in the choice of his words, the variety of his sentences, and above all, in "the grouping and melodious run" of his paragraphs, Macaulay is a master:—

"The most important event of this short administration was the trial of Byng. On that subject public opinion is still divided. We think the punishment of the admiral altogether unjust and absurd. Treachery, cowardice, ignorance amounting to what lawyers have called *crassa ignorantia*, are fit objects of severe penal inflictions. But Byng was not found guilty of treachery, of cowardice, or of gross ignorance of his profession. He died for doing what the most loyal subject, the most intrepid warrior, the most experienced seaman, might have done. He died for an error in judgment, an error such as the greatest commanders—Frederic, Napoleon, Wellington—have often committed, and have often acknowledged. Such errors are not proper objects of punishment, for this reason, that the punishing of such errors tends not to prevent them, but to produce them. The dread of an ignominious death may stimulate sluggishness to exertion, may keep a traitor to his standard, may prevent a coward from running away: but it has no tendency to bring out those qualities which enable men to form prompt and judicious decisions in great emergencies. The best marksman may be expected to fail when the apple which is to be his mark is set on his child's head. We cannot conceive anything more likely to deprive an officer of his self-possession at the time when he most needs it than the knowledge that, if the judgment of his superiors should not agree with his, he will be executed with every circumstance of shame. Queens, it has often been said, run far greater risk in sickness than private women, merely because their medical attendants are more anxious. A surgeon who attended Marie Louise was altogether unnerved by his emotions. 'Compose yourself,' said Bonaparte; 'imagine that you are assisting a poor girl in the Faubourg St. Antoine.' This was surely a far wiser course than that of the Eastern king in the 'Arabian Nights' Entertainments,' who proclaimed that the physicians who failed to cure his daughter should have their heads chopped off. Bonaparte knew mankind well; and, as he acted towards his surgeon, he acted towards his officers. No sovereign was ever so indulgent to mere errors of judgment; and it is certain that no sovereign ever had in his service so many military men fit for the highest commands."

If the student will turn to Addison's "Spectator," No. 26, he will find the paper to consist of five paragraphs, the subjects of which may be stated as follows:—

- I. Addison liked, when in a serious mood, to walk by himself in Westminster Abbey.
- II. Watches the digging of a grave.
- III. Studies the tombstones and epitaphs.
- IV. Notices offensive monuments.
- V. The lessons which the scene suggests.

Read the essay, note how the author expands each of these subjects into a paragraph, observe how paragraph leads to paragraph, and how the whole is rounded off with a striking conclusion.

The student should analyze in this way one or two essays a week. He will find suitable material in the magazines and reviews of the day. By noticing how masters in the art choose their words, arrange their matter, construct their sentences, build up their paragraphs, and finish their essays, the learner will insensibly acquire useful literary habits.

DAILY THEMES. — By this time, too, he must have become sufficiently familiar with rhetorical principles to make the practice of writing daily themes highly profitable. It is, therefore, recommended that each member of the class form the habit of writing impromptu each day a page or two upon some suggestive subject, submitting the same to the instructor for criticism. "Cicero's motto, *No day without a line*, is the first precept for a would-be author. In the second place, he should learn to respect the criticism of his elders, even though it goes against his own tastes" (*J. Addington Symonds*).

#### BOOKS OF REFERENCE.

"Paragraph Writing," by Professors Scott and Denney.



## PART IV.

### FIGURATIVE SPEECH.

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#### LESSON XXIV.

##### THE ORIGIN OF FIGURATIVE LANGUAGE.—FIGURES OF ORTHOGRAPHY AND ETYMOLOGY.

Observe regularly the speech of man, and there is nothing almost spoken but by figure. — *DONNE'S Polydoron.*

All roots, i.e., all the material elements of language, are expressive of sensuous impressions, and of sensuous impressions only ; and all words, even the most abstract and sublime, are derived from roots. — *MAX MÜLLER.*

DEFINITION OF STYLE. — The right choice and collocation of words ; the best arrangement of clauses in a sentence ; the proper order of its principal and subordinate propositions ; *the judicious use of simile, metaphor, and other figures of speech ;* and the euphonious sequence of syllables. — *HERBERT SPENCER.*

A Figure (*form* of speech) is a deviation from the ordinary mode of speaking, with a view to greater clearness, energy, dignity, or grace ; as when, in “*Romeo and Juliet*,” Shakespeare transformed the colloquial phrase, “It is sunrise,” into the lines, —

“Night’s candles are burnt out, and jocund day  
Stands tiptoe on the misty mountain tops.”

Or in “*Aurora Leigh*,” Mrs. Browning unanswerably conveyed the sense she intended by expressing its opposite : —

“I have known good friends  
(Very good) who hung succinctly round your neck  
And sucked your breath, as cats are fabled to do  
By sleeping infants. And we all have known

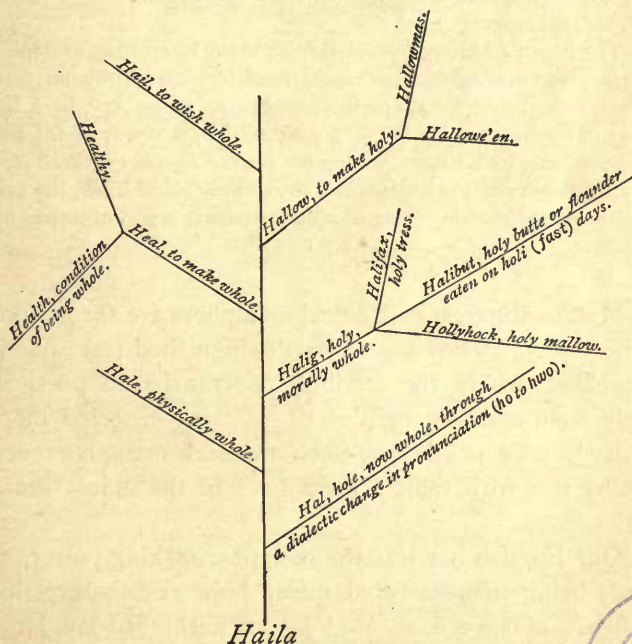
Good critics who have stamped out poet's hope,  
 Good statesmen who pulled ruin on the state,  
 Good patriots who for a theory risked a cause,  
 Good kings who disemboweled for a tax,  
 Good Christians who sat still in easy-chairs  
 And damned the general world for standing up —  
 Now may the good God pardon all good men ! ”

In each extract, common words are intentionally combined so as to express meanings at variance with their usual significations, and to express these meanings *clearly, forcibly, and agreeably*. Such words are said to be used *figuratively*. Where no effect is gained by deviation from the ordinary mode of expression, the figure is superfluous.

**The Origin of Figurative Language**, which is to be met with in almost every English sentence, must be sought in the word-forming method of early men. This method involved the *transferring* of names, attributes, or actions, from objects to which they properly belonged to other objects which struck the mind as having the same peculiarities. Without such *transfers* (in Greek, *metaphorai*), no language could have progressed beyond the rudest beginnings. Through their instrumentality, about four hundred simple sounds of the human voice have given being to all the Aryan or Indo-European languages, embracing the ancient Latin and Greek, Sanskrit and Avesta, Slavo-Teutonic and Celtic, with their hundred derivative modern tongues.

**Roots.** — “After we have removed everything that is formal, artificial, intelligible, in words,” writes Max Müller, “there remains always something that is not the result of grammatical art, is not intelligible ; and this we call a *root*.” Whence roots were derived will never be satisfac-

torily determined, — whether they were a direct revelation from the Deity, or were the outcome of faculties conferred by him on man for their invention and elaboration. But given these elements of language, with definite forms and definite meanings, and transfers at once take place; distinct conceptions related by real or fancied resemblance receive names from the same radical atoms, and a dress is at length found for every sentiment of the mind.



Thus, from material roots meaning *to shine*, names were formed for *sun*, *moon*, *eyes*, *gold*, and *silver*, which shine literally; and for *play*, *joy*, *happiness*, and *love*, which shine figuratively. To a single root meaning *to crumble*, may be traced words denoting *sickness* and

*death, night, old age, autumn.* These are *radical metaphors*. They illustrate the transference of names for the purpose of explanation.

All languages originally possessed this power of *growing* words from *roots*. Words sprung from the same root preserved a family likeness, as shown in the group of English scions from the Teutonic *haila* (whole) on the preceding page.

A single root thus gives names to many different conceptions; but the transfers are unrecognized by the majority of those who employ them, notably in such radical metaphors as *contrition* (ground to pieces), *detect* (to unroof), *discuss* (to shake apart), *acuteness* (needle sharpness), *flatter* (to stroke with the flat of the hand), *ruminate* (to chew over again), *dilapidate* (to scatter like stones), *bombast* (cotton; now, inflated language).

The Egyptian hieroglyphics furnish many interesting examples of transfer; as, the symbolical representation of truth by an ostrich feather, remarkable for its perfect symmetry; of bravery, by a lion's head; of wisdom, by an ant; of ingratitude, by a viper; of the adjective *numerous*, by a frog. Among the picture figures engraved on the vertical columns of the obelisk in Central Park, New York, the crocodile signifies plundering; the scorpion, wicked; a pod of acacia fruit, sweetness.

**Modern Figures.** — Radical metaphors are the offspring of necessity. They are to be distinguished from poetical metaphors, where the attribute is transferred poetically, solely from a desire to please; as, "rosy-fingered morn," "daisy" (eye of day). Such poetical metaphors occur side by side with radical metaphors in the oldest literary works.

Our English has lost the metaphor-making power, new words being manufactured under laws already explained. A figure of speech as used by an author to-day, largely implies purpose as well as art, and must further the ends of rhetoric by tending to instruct, please, excite, convince, or persuade. But figures are by no means confined to poetry or to use by the educated. They characterize the



speech of the vulgar. Everyone uses them because they are preëminently natural thought forms. They vary in quality with differences in taste.

**Classification of Figures.**— Figures may be classified as Grammatical and Rhetorical. Grammatical figures are deviations from the ordinary spelling, forms, and construction of words. Rhetorical figures are deviations from the ordinary application of words. Any figure is rhetorical when it represents a change that intensifies effect.

**Figures of Orthography.**— Deviations from the ordinary spelling of words are known as Figures of Orthography. Spelling is varied either to imitate a dialect or to restore an archaic appearance.

**Mime'sis** (*mimicry*) is a figure that imitates by the spelling the real or imaginary words of another. Its purpose is the portraiture of character. The effect of this figure is evident in the following extract from "Fitz Adam's Story:" —

"When first I chanced the Eagle to explore,  
Ezra sat listless by the open door;  
One chair careened him at an angle meet,  
Another nursed his hugely-slippered feet;  
Upon a third reposed a shirt-sleeved arm,  
And the whole man diffused tobacco's charm.  
'Are you the landlord?' — 'Wahl, I guess I be,'  
Watching the smoke, he answered leisurely.  
'Can I have lodgings here?' once more I said.  
He blew a whiff, and leaning back his head,  
'You come a piece through Bailey's woods, I s'pose,  
Acrost a bridge where a big swamp-oak grows?  
It don't grow, neither; it's ben dead ten year,  
Nor th' ain't a livin' creetur, fur nor near,  
Can tell wut killed it; but I some misdoubt  
'Twas borers, there's sech heaps on 'em about.  
You didn' chance to run ag'inst my son,

A long, slab-sided youngster with a gun?  
 He'd oughto ben back more'n an hour ago,  
 An' brought some birds to dress for supper — Sho!  
 There he comes now. Say, Obed, wut ye got?  
 (He'll hev some upland plover like as not.) —  
 Wal, Square, I guess so. Callilate to stay?  
 I'll ask Mis' Weeks; 'bout *thet* it's hern to say.' ”

The description of the landlórd is here instructively supplemented by his conversation. This is not merely a presentation of the dialect for the purpose of making known what the dialect is; the figure is used for rhetorical ends, to portray character, and thus give pleasure. So mimesis is the charm of many novels and of all dialect stories. Without such adaptation of language and style to character, Shakespeare himself would be inconsistent and tame.

**Archaism** is the intentional revival of obsolete spelling, and, by an extension of the principle, of poetic, old-fashioned words. Such words are uncommon, unexpected, and highly picturesque; while their associations with the past, like those of any antique, inspire interest and reverence.

Spenser's "With daffadillies dight," Whittier's "Bark-builed wigwams," Macaulay's "I wis in all the Senate," Keats's "And the cakèd snow is shuffled from the plowboy's heavy shoon," Tennyson's "Glode over earth" and "Gat hold of the land," Conington's "Mid these among the branching treen," — owe their effect to the "poet-words grown obsolete." And poetry that is archaic throughout, like "The Shepheard's Calender" and "The Faerie Queene," "The Castle of Indolence," and "Sigurd the Volsung," correspondingly stimulate the imagination. The following stanza from "The Castle of Indolence" has the ring of old metal: —

“In lowly dale, fast by a river's side,  
 With woody hill o'er hill encompass'd round,  
 A most enchanting wizard did abide,  
 Than whom a fiend more fell is nowhere found.  
 It was, I ween, a lovely spot of ground;  
 And there a season atween June and May,  
 Half prankt with Spring, with Summer half imbrown'd,

A listless climate made, where, sooth to say,  
No living wight could work, ne cared even for play."

Many of the words in this poem were used by Spenser and Chaucer, and hence possess a peculiar sacredness in the eyes of one who has cultivated the philological sense.

In fiction, where an early period is represented, effect is secured by faithful adherence to the archaic dialect.

**Figures of Etymology** are deviations from the ordinary forms of words. There are seven ways in which the form of a word may be changed; viz., by addition to the beginning, middle, or end; by subtraction from the beginning, middle, or end; and by changing the order of its letters. The Greek words that describe each of these processes are the accepted names of the figures of etymology.

**Pros'thesis** (*prefixing*) is the addition of one or more letters at the beginning of a word; as, *adown* for *down*, *bestrown*, *evanished*, *depainted*, "*bedazed* with wonder-working light."

**Epen'thesis** (*inserting*) is addition in the middle of a word, usually for comic or mimetic effect; as, *ye-es* (to indicate prolonged pronunciation), *Cornfederates*.

**Paragoge** (*par-a-go'je*—*leading by* or *beyond*) is the addition of a letter or letters at the end of a word; as, "*But these I passen by*" (*Thomson*).—"The waves broke ominous with paly gleams" (*Lowell*).

**Aphær'esis** (*taking away*) is the omission of a letter or letters from the beginning of a word; as, *'neath*, *'thout* (without), *'dures* (endures), *'tis*.

**Syncope** (*sing'ko-pe*—*striking together* or *mid-cut*) is the elision of one or more letters from the middle of a word; as, *e'en*, *ev'ry*, *ca'd* (called), *pr'ythee*, *vot'ries* (votaries).

**Apocope** (a-pok'o-pe — *cutting off*) is the omission of a letter or letters at the end of a word; as, tho', th', "At Alesandr' he was" (Alexandria).

Additions and elisions like those just illustrated, while adding picturesqueness to verse, are to be strictly avoided in prose.

**Tmesis** (*cutting in two*) is the *wedging in* of one or more words between the parts of a compound. Each part that is split off is thus a complete word in itself; as, *What condition soever, To us ward, To leeward*, "So *new* a *fashioned* robe" (*Shakespeare*). The best illustration of tmesis in all literature is contained in a fragment of the Latin poet Ennius, supposed to relate to the mutilation of the Cyclops by Ulysses: "*Saxo cere comminuit brum*" (he crushed his brain with a stone). The adaptation of the sound to the sense is highly rhetorical; the monosyllable *brum*, boldly split away from the simple *cerebrum*, stands at the end of the line, and answers to the blow.

**Metathesis** (*putting over*) is the transposition of the letters or syllables of a word; as in the change from the Anglo-Saxon *brid* to *bird*, in *Jhon* for *John*, *meagre* for *meager*.

#### QUESTIONS.

What is a figure? Illustrate figures. Describe the word-forming method of early men, and show how it explains the origin of figures. What is a root? Of what kind of impressions are roots the expression? Whence came roots? To what are the names of the original impressions transferred? From roots meaning *to shine*, what words were formed? from roots meaning *to crumble*? Draw a diagram illustrating the growth of words from the root *haila*. What is a radical metaphor? Give examples of common radical metaphors. What figures occur in the Egyptian hieroglyphics?

Explain the difference between radical and poetical metaphors.



How old are poetical metaphors? What justifies a modern writer in framing a figure of speech? Are figures confined to educated use? Why does everyone employ them? Account for differences in their quality.

How are figures classified? What are grammatical figures? rhetorical figures? Why is the spelling of words varied? Name the two figures of spelling. Define mimesis; archaism. State the rhetorical value of each. What are figures of etymology? Define and illustrate prosthesis, epenthesis, paragoge, aphæresis, syncope, and apocope. What is tmesis? Has it ever been used with rhetorical effect? Sum up the advantages of figures as you have learned them in this lesson.

## EXERCISES.

The student may explain each of the following radical metaphors: *precipitate*, *attention* (mind stretch), *embarrass*, *propose*, *important*, *subject*, *awkward*, *froward*, *angel*, *tribulation*, *idea*, *ardor*, *ponder*, *exaggerate*, *disgust*, *instill*, *melancholy*, *provide*, *apprehend*, *affliction*, *anxiety*, *liberal*, *stingy*.

Examine the words daily used in the school and in the home, with a view to detecting in them "signs of natural facts."

Point out the figures of orthography and etymology that occur in the following passages, changing the figurative to plain language:—

Whilom in Albion's isle there dwelt a youth  
Who ne in virtue's ways did take delight;  
Ah me! in sooth he was a godless wight,  
Childe Harold was he hight.

BYRON.

"It's an outdoors, woodsy country story, 'sides bein' the heav'nliest one that was ever telled. I read the hull Bible, as a duty, ye know. I read the epis'les; but somehow they don't come home to me. Paul was a great man, a drefle smart scholar, but he was raised in the city, I guess; an' when I go from the gospels into Paul's writin's, it's like goin' from the woods an' hills an' streams o' Francony into the streets of a big city like Concord or Manch'ster. — *Fishin' Jimmy*.

Not one eftsoons was to be found. — Ymolten<sup>1</sup> with his syren melody (*Thomson*). — Of whom *be thou ware* also (2 *Tim.* iv. 15). — There lament

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<sup>1</sup> *Y* or *i* before the past participle is a softened form of the Teutonic *ge*, once a common Saxon prefix; as, *ironne* (run), *ycladd* (clad), etc.

they the live day long (*Burns*). — He sinks adown a solitary glen (*Keats*). — They grieven sore in piteous durance pent (*Shenstone*). — Blythe Jenny sees the visit's no' ill ta'en (*Burns*). — I'se tell him frankly ne'er to do't again (*Ramsay*). — His rifled coffers, bursten gates, all open to the wind (*Translation of the Cid*). — Great Bab'lon's doom. — Oh whistle! and I'll come t'ye, my lad.

“ Her hair was hyghted on hold,  
With a coronal of gold;  
Was never made upon mold,  
A worthelyche wyght.”

If canker'd Madge our aunt  
Come up the burn, she'll gie's a wicked rant.  
*Gentle Shepherd.*

This temple sad and lone  
Is all spar'd from the thunder of a war  
Foughten long since by giant hierarchy.  
KEATS.

It's no' the streamlet-skirted wood,  
Wi' a' its leafy bow'rs,  
That gars me wade, in solitude,  
Among the wild-sprung flow'rs;  
But aft I cast a langin' e'e,  
Down frae the bank out owre the lea,  
There, haply, I my lass may see  
As through the broom she scours.

TANNAHILL.

#### BOOKS OF REFERENCE.

For the rhetorical effect of mimesis and archaism, read Lowell's "The Biglow Papers" and "Fitz Adam's Story," William Morris's "Sigurd the Volsung," Andrew Lang's "Letters to Dead Authors," and Ian Maclaren's "Beside the Bonny Brier Bush."

## LESSON XXV.

## FIGURES OF SYNTAX.

But for such deviations, or licenses of construction, style would be tame and monotonous, and grammar would fetter too closely the free movements of the mind. — PROFESSOR MACBETH.

**Figures of Syntax** are intentional deviations from ordinary grammatical constructions. They are four in number, — Ellipsis, Ple'onasm, Enallage (en-al'la-je), and Hyper'baton, each of which has pronounced rhetorical value.

**Ellipsis** (*leaving out*) is the omission of a word or words necessary to the construction, but not to the meaning. Grammatical ellipsis occurs in almost every English sentence ; style would be embarrassed without it. But when the omission implies a genuine economizing of the reader's time and attention, and thus tends to promote energy of expression, it rises to the dignity of a rhetorical figure.

Shakespeare's plays abound in illustrations ; as, " Now, the business." — " Noses, ears, and lips ! Is it possible ? Confess ! Handkerchief ! O devil ! " (*Othello*). — " A horse ! a horse ! my kingdom for a horse ! " (*Richard III.*) The repetition here is like sounding an alarm twice when haste is imperative, and hence is extremely dramatic. So in the cry of Shylock, " Why, there, there, there, there ! a diamond gone, cost me two thousand ducats in Frankfort ! " If the omitted parts be supplied, the tendency to acceleration is impeded, and energy sacrificed. It is to be

noticed that a good ellipsis is never inconsistent with clearness ; we must always be able instantly to infer the part omitted from the part expressed.

The omission of a whole clause or sentence is in harmony with the psychology of this figure, and is rhetorical when a deep impression is produced by the ellipsis. This is virtually Aposiopesis, or the Greek figure of Silence, and often results from strong emotion or passion ; as in Cordelia's prayer to Lear : —

“ I yet beseech your majesty  
(If — for I want that glib and oily art  
To speak and purpose not, since what I well intend,  
I'll do it before I speak) that you make known  
It is no vicious blot,” etc.

The ellipsis after *if* is readily inferred from the context : “ If, *as seems likely, you will disinherit me for (because) I lack,*” etc.

The effectiveness of such omission may be further illustrated by the following lines from Young : —

“ The spider's most attenuated web  
Is cord, is cable, to man's tender tie  
Of earthly bliss ; it [the spider's web] breaks at every breeze.”

The poet leaves the imagination to fill out the picture. Thus omitting a thing is sometimes the most forcible use to make of it, as has been already made clear in connection with the philosophy of description (p. 95).

**Art everywhere deals in Ellipsis ;** the unseen is imagined from the visible. And so it is in nature. Many things in the universe we know only by inference from what is seen — notably, nearly one-half of the nearest heavenly body, our moon. “ The artist,” said Schiller, “ is known by what he omits.” Likewise in literature, the true artist is revealed by his tact of ellipsis.

The pretended omission of what one is really referring to, involving the suppression of details, also adds to rhetorical effect : “ I *say*



*nothing* of the notorious profligacy of his character; *nothing* of the reckless extravagance with which he has wasted an ample fortune; *nothing* of the disgusting intemperance which has sometimes caused him to reel in our streets; — but I aver that he has exhibited neither probity nor ability in the important office which he holds.”

**Pleonasm** (*more than sufficient*) consists in the use of redundant words that contribute to emphasis or general effect. It is rhetorical repetition; as, “Know ye that the Lord, *he* is God.”

Ellipsis is a peculiarly Japhetic figure; to cut, to compress, to shorten, is in accordance with the genius of most of the Indo-European tongues. But to the Semitic races, — the Hebræo-Phœnicians, the Assyrio-Babylonians, and the Egyptians, — repetition was a great beauty. Thus, in Solomon’s Song: “Open to me, my sister, my love, my dove, my undefiled: for my head is filled with dew, *and my locks with the drops of the night.*” And in the Babylonian “Prayer of the Heart to Istar” (Venus): —

O Istar! Lady of Heaven! may thy heart rest.

O Lady, Queen of Heaven! may thy liver be magnified.

O Lady, Queen of the land of the four rivers of Erech! may thy heart rest.

O Lady, Queen of Babylon! may thy liver be magnified!

O Lady, Queen of the Temple of the Resting-place of the World! may thy heart rest. — A. H. SAYCE.

Pleonasm conforms to the law of adaptation when it is the utterance of strong feeling, which is not always satisfied with saying a thing once or in the fewest words possible. Emotion may be either silent or voluble. The rhetorician portrays silent feeling by aposiopesis; talkative feeling, by pleonasm. Hence repetitions due to intense emotion constitute true beauty.

**There are Various Kinds of Repetition** explained in the names of a number of iterative figures.

**Epizeux'is** (*fastening together*) is immediate, or almost immediate, repetition, to secure emphasis:—

Happy, happy, happy pair!  
 None but the brave,  
 None but the brave,  
 None but the brave — deserves the fair.

DRYDEN.

**Anaph'ora** (*bringing back*) is the repetition of a word or words at the beginning of successive clauses, members, or sentences; as, —

There are, too, who believe in Hell, and lie;  
 There are, too, who believe in Heaven, and fear;  
 There are who waste their souls in working out  
 Life's problem on the sands betwixt two tides.

Aurora Leigh.

This form of pleonasm is capable of imparting singular dignity and pathos, as in these lines from “*Evangeline*,” referring to the churchyard in which “the lovers are sleeping:” —

“Daily the tides of life go ebbing and flowing beside them,  
 Thousands of throbbing hearts, where theirs are at rest and forever,  
 Thousands of aching brains, where theirs no longer are busy,  
 Thousands of toiling hands, where theirs have ceased from their labors,  
 Thousands of weary feet, where theirs have completed their journey!”

**Epistrophe** (e-pis'tro-phe, *turning to, returning*) is repetition at the end of successive clauses, members, or sentences; as, “When I was a child, I spake as a child, I understood as a child, I thought as a child.”

**Antistrophe** (an-tis'tro-phe, *turning about or opposite*) is repetition in an inverse order, at the beginning and the end of consecutive clauses, members, or sentences:—

Fare thee well! and if forever,  
 Still forever fare thee well.

BYRON.

But there is only a step from the sublime to the ridiculous in the use of pleonasm. Gilfillan relates, that in a line of one of Thomson's dramas, the heroine of the play is addressed by her lover as

"O Sophonisba ! Sophonisba O !"

A wag in the audience at once extemporized the antistrophic remonstrance, —

"O Jemmy Thomson ! Jemmy Thomson O !"

which made London merry for a season.

**Pleonasm may attain the Level of the Dramatic.** In Marlowe's tragedy, Mephistopheles and Faustus, being invisible, torment the Pope at Rome ; and Mephistopheles jestingly remarks that they will be cursed with bell, book, and candle. Whereupon Faustus —

"How? Bell, book, and candle — candle, book, and bell,  
Forward and backward to curse Faustus to Hell," —

thus accommodating the swing of the words to the motion. So in the "Taming of the Shrew," Gremio pictures the confusion at the marriage of Petruchio and Katharina by dramatic pleonasm : —

" 'Ay, by gogs-wouns,' quoth he ; and swore so loud,  
That, all amaz'd, the priest let fall the book :  
And, as he stoop'd again to take it up,  
This mad-brain'd bridegroom took him such a cuff,  
That *down fell priest and book, and book and priest.*"

**Enallage (exchange)** is the substitution of one part of speech or of one modification of a word (one person, number, inflection) for another. Our greatest poets have not hesitated to declare their independence of grammatical law when picturesqueness or other rhetorical effect was to be gained by the deviation. Enallage is really beautiful solecism ; its effect may be inferred from the following

examples: "Like old Deucalion *mountain'd* o'er the flood" (*Keats*). — "The summer ray *russets* the plain" (*Thomson*). — "A sudden *pale* usurps her cheek" (*Venus and Adonis*). — "To thee my thoughts *continual* climb" (*Seasons*). — "I am going to see the great *Perhaps*" (*Rabelais's Dying Words*). — "An eternal *now*" (*Cowper*). — "And plucks the *delicatest* needle out as 'twere a rose" (*Mrs. Browning*).

It is to be observed that the environment conditions the beauty of an enallage. What would be vulgar on the tongue of a newsboy acquires a rugged charm in the verse of a Byron or the dramatic prose of a Carlyle. Thus: "The idols are *broke* in the temple of Baal." — "He has *shook* hands with time." — "Welcome the *beggarliest* truth, so it be one, in change for the *royallest* sham."

**Hyperbaton** (*stepping over* and hence *out of place*) is the transposition of words. The emphasis of such transposition has been discussed under the head of energetic arrangement. Some of the great epics, for instance, begin with a statement of their themes as predicates: the "Paradise Lost," with "Of man's first disobedience, etc., sing, heavenly Muse;" the "Iliad," with "Wrath sing, Goddess! of Achilles, son of Peleus;" the "Æneid," with —

"Arms and the man I sing who first,  
By fate of Ilian realm amerced,  
To fair Italia onward bore,  
And landed on Lavinium's shore."

Hyperbaton as a figure is justified by agitation or confusion in the speaker, who, under such circumstances, would naturally hurry to the front the thoughts that are foremost in his mind. Longinus explains in this way the frequent inversions of the orator Demosthenes,



described by a rival, Æschines, as "the wild beast roaring out" his passion. The monologue of Hamlet on the marriage of the queen, his mother, illustrates in its interruptions, and the consequent suspension of the sense, the rhetorical force of this figure, conveying the impression that the thoughts of the prince are uttered on the spur of the moment, disjointedly, and therefore naturally :—

"And yet, within a month —  
 Let me not think on't. — Frailty, thy name is woman! —  
 A little month; or ere those shoes were old  
 With which she follow'd my poor father's body,  
 Like Niobe, all tears — why she, even she —  
 (O God! a beast, that wants discourse of reason,  
 Would have mourn'd longer) — married with my uncle,  
 My father's brother, but no more like my father  
 Than I to Hercules. Within a month;  
 Ere yet the salt of most unrighteous tears  
 Had left the flushing in her galled eyes,  
 She married. — O most wicked speed!  
 It is not, nor it cannot come to, good:  
 But break, my heart, for I must hold my tongue!"

**Hys teron Prot'eron** is a form of hyperbaton in which *what should stand last is put first*. Sterne, in the satire "Tristram Shandy," gives as the Saxon equivalent "the cart before the horse." Rhetoricians have named such *interchange of construction* Hypallage (hy-pal'la-je), of which there is no better example than Shakespeare's line, "His coward lips did from their color fly."

#### QUESTIONS.

What are figures of syntax? Define ellipsis. How common is grammatical ellipsis? When does grammatical omission become rhetorical? Illustrate from Shakespeare's plays. Under what circumstances is the omission of a clause or sentence rhetorical? Illustrate this principle. Explain the relation between ellipsis and art.

Define pleonasm. Of the two figures, ellipsis and pleonasm, which is Japhetic? which Semitic? Illustrate pleonasm from the Bible; from other Oriental sources. When does such redundancy conform to our law of adaptation? What is aposiopesis? Define and illustrate epizeuxis; anaphora; epistrophe; antistrophe. Can you give a ludicrous example of antistrophe? Show how pleonasm may attain the level of the dramatic.

What is enallage? Is it anything more than "beautiful bad grammar"? Explain and illustrate its rhetorical force. What has environment to do with its appropriateness? Define hyperbaton. What makes hyperbaton truly rhetorical? Illustrate hysteron proteron.

## EXERCISE.

Point out the figures of syntax that occur in the following extracts, and comment on their rhetorical value: —

I'm thinking, if aunt knew so little of sin,  
What a wonder Aunt Tabitha's aunt must have been  
And her grand-aunt — it scares me.

HOLMES.

Consider the lilies how they grow. — The spring, she is a blessed thing, she is the mother of the flowers (*Mary Howitt*). — Are they Hebrews? so am I. Are they Israelites? so am I (2 *Cor.* xi. 22). — Where's Harry Blount, Fitz-Eustace, where? (*Scott*). — Each smoother seems than each, and each than each seems smoother (*Faerie Queene*).

For yesternight  
To me, the great God Ares, whose one bliss  
Is war and human sacrifice — himself  
Stood out before a darkness, crying, "Thebes  
Thy Thebes shall fall and perish, for I loathe  
The seed of Cadmus — yet, if one of these  
By his own hand — if one of these" —

My son, etc.

TENNYSON'S *Tiresias*.

Alone, alone, all, all alone,  
Alone on a wide, wide sea.

*Ancient Mariner*.

The mulberry tree was hung with blooming wreaths ;  
 The mulberry tree stood center of the dance,  
 The mulberry tree was hymned with dulcet airs,  
 And from his touchwood trunk the mulberry tree  
 Supplied such relics as devotion holds  
 Still sacred.

COWPER'S *Task*.

In Chapman's translation of the "Iliad," the fight between Sarpedon and Patroclus is thus described : —

" Fly on each other, strike and *truss*,                      get ready  
 Part, meet, and then stick by,  
 Tug both with crooked beaks and *seres*,                      claws  
 Cry, fight, and fight and cry."

I cannot choose but think  
 That with him, I were virtuouser than you  
 Without him.

MRS. BROWNING.

And ye three handmaids of the Cyprian Queen,  
 The which doe still adorn her beautie's pride,  
 Help to adorn my beautifullest bride.

SPENSER'S *Epithalamion*.

To the land of the Hereafter (*Longfellow*). — The Right Side, we find, persists with imperturbablest tenacity (*Carlyle*). — It is better that I should have pined away seven of my goldenest years (*Lamb*). — Burns Marmion's swarthy cheek like fire (*Scott*). — Prodigious seem'd the toil (*Keats*). — One of the few, the immortal names, that were not born to die (*Halleck*). — For our affairs are placed upon a razor's edge, O men of Ionia, to be treated as freemen or slaves, yea, as fugitive slaves. Now, therefore, if ye will grapple with hardship, — now is your time for exertion, — and your enemies will fall before you (*Speech of Dionysius the Phocæan*: the transposition is intended to convey the idea that the orator's words are not premeditated, but extorted by the urgency of the occasion. Indicate the natural arrangement). — The fishers also shall mourn, and all they that cast angle into the brooks shall lament (*Isa. xix. 8*). — Thou hast hid their heart from understanding (*Job xvii. 4*).

#### BOOKS OF REFERENCE.

Professor Macbeth's "The Might and Mirth of Literature, a Treatise on Figurative Language;" Longinus on the Sublime.

## LESSON XXVI.

## FIGURES OF RESEMBLANCE.

A metaphor is pleasant, for that it enriches our knowledge with two things at once,—with the Truth and a similitude: And there is nothing in the whole universe from whence the Simile may not be taken.—SMITH'S *Mystery of Rhetorick Unveil'd*.

An unmetaphorical style you shall in vain seek for. The difference lies here: Some styles are lean, adust, wiry, the muscle itself seems osseous: some are even quite pallid, hunger-bitten, and dead-looking: while others again glow in the flush of health and vigorous self-growth, sometimes not without an apopleptic tendency.—*Sartor' Resartus*.

**Figures of Rhetoric Proper** are intentional deviations from the ordinary application of words, suggested by some principle of association. Thoughts, as has been shown (p. 50), have power to excite one another if they stand in the relation of similarity, of contrast, of cause and effect, of means to an end, of whole and part; if co-existent or immediately successive in time; if their objects are adjoining in space. On these venerable principles is logically founded the classification of rhetorical figures; for it is always some association that *turns* the thought from its usual to its unusual signification.

Figures of rhetoric may therefore be considered under the heads of Resemblance, Contiguity, and Contrast. The figures of resemblance are Simile, Metaphor, and Personification.

**Simile, or Poetic Comparison**, declares one thing to be like another,—directly, by stating the resemblance with the indicators *like, as, or so*; indirectly, without any such



formal term. In either case, two images are brought simultaneously before the mind. We see one in the other; and this is always a source of mental pleasure, provided there be no confusion.

When simile contributes to energy as well as to clearness, it does so by meeting the requirements of economy. Apt comparison saves the effort involved in construing a long literal explanation. The picture presented, if appropriate, is instantly realized as an interpreting instrumentality.

The three forms of direct simile are illustrated in the following extracts: —

Longfellow, in "The Golden Legend," represents Prince Henry as saying to Elsie: —

"Thy words fall from thy lips  
Like roses from the lips of Angelo; and angels  
Might stoop to pick them up!"

As the moist scent of flowers, and grass, and leaves,  
Fills forest dells with a pervading air  
Known to the woodland nostril, so the words  
Of Saturn fill'd the mossy glooms around,  
Even to the hollows of time-eaten oaks,  
And to the windings of the foxes' hole,  
With sad, low tones.

KEATS'S *Reconstruction of Hyperion.*

Catullus bids his faithless Lesbia adieu in an ode which closes with one of the most finished of classical similes: —

"Nor give that love a thought which I  
So nursed for thee in days gone by,  
Now by thy guile slain in an hour,  
E'en as some little wilding flower,  
That on the meadow's border blushed,  
Is by the passing plowshare crushed."

**Indirect Similes.** — By a psychological principle, the human mind finds delight in detecting for itself the resemblance indicated so broadly in the foregoing figures; hence, if the link of comparison be suppressed, the effect is correspondingly heightened. Thus the compiler of the Sanskrit collection of fables known as “*Hitopadesa*” (*Friendly Advice*), illustrates the virtue of forgiveness : —

“The good man, who thinks only of benefiting his enemy, entertains no feelings of hostility even when in the act of being destroyed by him. The sandal tree, at the moment of being cut down, sheds perfume on the edge of the ax.”

And Shakespeare employs a simile in the closing couplet of Sonnet xciv., without directly indicating it : —

“For sweetest things turn sourest by their deeds:  
Lilies that fester smell far worse than weeds.”

Still more beautiful are those indirect similes in which a resemblance is pictured by the use of the comparative degree. This form of the figure occurs in our literature from the poetry of Chaucer to that of Tennyson, being especially affected by the Elizabethan dramatists. Thus, from “*The Lotos-Eaters*,” —

“There is sweet music here that *softer* falls  
Than petals from blown roses on the grass,  
Or night-dews on still waters between walls  
Of shadowy granite, in a gleaming pass;  
Music that *gentlier* on the spirit lies,  
Than tir'd eyelids upon tir'd eyes.”

**The True Office of the Figure of Resemblance** would seem to be the bringing together of widely different conceptions because of a perceived similarity between them. In all active minds, groups of images, many of them

representing remote relations, keep spontaneously presenting themselves. "The quick discernment of resemblance here," said Aristotle in his "Poetics," "is a certain mark of genius;" and MacFarlane lays down the canon, that "the greatest poetry results from maximum remove with maximum similarity." The point is well illustrated in Donne's pithy sentence, "A fly with a candle does as a fool with money;" or by Shakespeare's approximation of dissociated images in these lines from "Romeo and Juliet:"—

"O! she doth teach the torches to burn bright.  
It seems she hangs upon the cheek of night  
Like a rich jewel in an Ethiop's ear;  
Beauty too rich for use, for earth too dear!"

**Metaphor, or Poetic Transfer**, indicates the resemblance of two objects by applying the name, attribute, or act, of one directly to the other; it is the transferring of a name from that to which it properly belongs to another object which strikes the mind as having the same peculiarities; as in the following, from Longfellow's "Golden Legend:"—

"The grave itself is but a covered bridge  
Leading from light to light through a brief darkness."

In a passage of "The Jew of Malta," Marlowe causes Barabas to translate a figure, thus nicely illustrating the contrast between the plain and the ornamental dress:—

"Now will I show myself  
To have more of the serpent than the dove;  
That is—more knave than fool."

Deep-rooted prejudice, unbridled passion, scattered wits, rigid rules, fiery temper, touching scene, sharp-toothed ingratitude, seeds of dissension,—are familiar examples of this, the commonest of all

figures. Through the facilities it offers for explanation and description, we have come to apply to inanimate objects the names of parts of the human body; as, The *leg* of a table, The *back* of a sofa, The *arm* of a chair, The *teeth* of a comb, The *eye* of a needle, The *tongue* of a buckle, The *ears* of a jar, The *lip* of a bottle, The *face* of a note, The *head* of a pin, The *body* of an essay, The *heart* of an apple, The *joints* of machinery, The *ligaments* of a language, The *breast* of a wave, The *ribs* of an umbrella, The *knees* of a ship, The *elbow* of a water pipe, The *foot* and *shoulder* of a mountain.

It is noticeable that the majority of metaphors are borrowed from the sensations of vision. The sense of hearing being very unsuggestive of appropriate words, the qualities of sounds are largely described in language that literally explains the sensations of sight, smell, taste, and touch; as, A *sweet* tone, A *soft* voice, A *sharp* scream. Reversing the process, persons born without sight fall back on hearing for their resemblances; as in the case of a blind man who described the feel of red as like the blast of a trumpet, that is, harsh to the sensitive nerves of his fingers. These illustrations prove the dependence of language on the process of transfer.

Occasionally we meet with a new metaphor of scientific origin, like *Moral anæsthesia*, *Literary antinomianism*. Herbert Spencer speaks of "the white light of truth, in traversing the many-sided transparent soul of the poet," as "refracted into iris-hued poetry." Earl Russell regarded the House of Commons as the *safety valve* of society. Such metaphors are terse, concrete, and highly energetic.

**Metaphor preferred to Simile.** — Of the two figures, simile and metaphor, the latter is preferred, not only as being more picturesque, more economical, and more concrete, but because the resemblance, instead of being indicated directly, is implied in the language used. As in the case of the indirect simile, the mind of the reader is gratified by discovering the likeness for itself. When, however, there is danger of obscurity from the use of the metaphor alone, poets sometimes make clear the application of their imagery by introducing an explanatory simile. Scott, in the following lines from "Rokeby,"



descriptive of a morbid fancy, effectively blends these two figures :—

“ ’Tis Fancy wakes some idle thought,  
To gild the ruin she has wrought ;  
For, like the bat of Indian brakes,  
Her pinions fan the wound she makes,  
And soothing thus the dreamer’s pain,  
She drinks his lifeblood from the vein.”

After introducing an explanatory simile in the third line, the poet goes on to apply to his subject language which literally describes the vampire, and which, without the simile, would be obscure. In all such combinations, the clearness of the simile, united to the concrete directness of the metaphor, insures the highest effect.

**Personification, or Personal Metaphor**, consists in the transfer of names, attributes, or actions, that imply life or intelligence. Such transfer is calculated to awaken in the mind of the reader some form of feeling toward the object personified. “When the poet hears the storm cloud *muttering*, and sees the moonlight *sleeping* on the bank, he transfers his experience of human phenomena to the cloud and the moonlight ; he *personifies*, draws Nature within the circle of emotion.”

Personifying attributes are illustrated in such expressions as Green-kyrtled spring (*Keats*), — Glad-hearted surges (*Lowell*), — Smiling gardens (*Thomson*), — Music-maddened Night (*Swinburne*), — Weeping Fancy, Quick-eyed Love, Whispering Wind.

Personal action is transferred in the following extracts :—

Death rides upon the sulphury Siroc,  
Red Battle stamps his foot, and nations feel the shock.

BYRON.

Glowworms began to trim their starry lamps.

*Endymion.*

Inanimate objects, when addressed as if they could understand and reply, are personified. Thus, in the sonnet of Sir Philip Sidney : —

“ With how sad steps, O Moon, thou climb'st the skies !  
 How silently, and with how wan a face !  
 Sure, if that long-with-Love-acquainted eyes  
 Can judge of Love, thou feel'st a Lover's case.”

**Allegory** (*saying another thing*), **Parable** (*comparison*), and **Fable**, are forms of composition in which kindred metaphors or personifications are the medium of narration. In each case, the real differs from the apparent meaning. Perspicuity and dignity are the essentials of these three kinds of narration, which are favorite vehicles for conveying practical lessons on moral and religious truth. Bunyan's “*The Pilgrim's Progress*” is the greatest allegory in English ; and Spenser's “*The Faerie Queene*,” in which vices and virtues are personified, is our greatest allegorical poem.

The parables of Christ, being metaphorical, are literally false ; that is, their exterior imagery is fictitious. But through this imagery, which was drawn from the objects and scenes about him, — the hills and streams, the skies and stars and storms, the fields and the flora, of Palestine, — the figurative sense is plainly discernible. It was easier for the masses to understand the similitude than the abstract truth.

#### QUESTIONS.

Under what three heads may the figures of rhetoric be classed? Show the relation here to Aristotle's laws of association. Which of these laws explains the force of simile? Define simile. How many forms of direct simile are there? Illustrate each. According to what psychological principle are the indirect forms of the figure preferred? Illustrate similes without the link of comparison ; similes formed by

the use of the comparative degree. Explain the true office of the figure of resemblance. All comparisons may be divided into explanatory and embellishing. State the value of the former (see p. 94). Show that the latter are used, not so much for instruction and explanation as for imaginative effect.

Define and illustrate metaphor. Show how common the figure is. Give instances of scientific metaphors. Of the two figures, simile and metaphor, which is preferred, and why? How do poets secure the double effect of the two figures? Explain personification. Give examples of different forms of this figure. Are allegory, parable, and fable, to be regarded as figures? Define each. State the essentials of each.

### EXERCISE.

Point out the figures that occur in the following extracts, discussing the rhetorical value of each figure or combination : —

The bridegroom sea  
Is toying with the shore, his wedded bride ;  
Retires a space to see how fair she looks,  
Then, proud, runs up to kiss her.

ALEXANDER SMITH.

Oh ! thou art fairer than the evening air,  
Clad in the beauty of a thousand stars ;  
Brighter art thou than flaming Jupiter  
When he appeared to hapless Semele ;  
More lovely than the monarch of the sky  
In wanton Arethusa's azur'd arms.

*From the Evocation of Helen in MARLOWE'S Faustus.*

Even to foes who visit us as guests,  
Due hospitality should be displayed ;  
The tree screens with its leaves the man who fells it.

*Mahābhārata.*

Proud-pied April, dress'd in all his trim (*Shakespeare*). — All through life there are wayside inns, where man may refresh his soul with lore (*Longfellow*). — Literature is a garden, books are particular views of it, and readers are visitors (*Willmott*). — From the bastion'd walls, like threaded spiders, one by one we dropt (*Tennyson*). — Where no wood is, there the fire goeth out; where there is no talebearer, the strife ceaseth (*Prov.* xxvi. 20). — Be-

hold, this stone shall be a witness unto us ; for it hath heard all the words of the Lord which he spake unto us (*Josh. xxiv. 27*). — Give, it is like God (*Tupper*). — Personification is a sort of literary galvanism (*Colquhoun*). — No mud can soil us but the mud we throw (*Lowell*). — Play for the cat, tears for the mouse (*Slavonic Proverb*). — The ass complains of the cold even in July (*Talmud*). — With what cracked pitchers go we to deep wells in this world (*Mrs. Browning*). — Death-dumb autumn, dripping gloom (*Tennyson*). — Smothering fancies (*Keats*). — “ Right ! ” he exploded, with the condensed emphasis of a rifle (*Lowell, of Landor*). — This body, wasting away every moment, is not perceived to decay, like a jar of unbaked clay standing in water ; its dissolution is known when it has dissolved (*Hivopadesa*),

Come back, ye friendships long departed !  
That like o'erflowing streamlets started,  
And now are dwindled, one by one,  
To stony channels in the sun.

*The Golden Legend.*

Yon mossy rosebud down the howe,  
Just op'ning fresh and bonny,  
Blinks sweetly neath the hazel bough,  
An's scarcely seen by ony :  
Sae, sweet amidst her native hills,  
Obscurely blooms my Jeanie —  
Mair fair an gay than rosy May,  
The flower o' Arranteenie.

TANNAHILL.

Our dangers and delights are near allies ;  
From the same stem the rose and prickly rise.

*Aleyn.*

Too popular is tragic poesie,  
Straining his tiptoes for a farthing fee.

BISHOP HALL.

And what is love? It is a doll dress'd up  
For idleness to cosset, nurse, and dandle.

KEATS.

To tyrant Fashion mark  
The costly worship paid.

THOMSON'S *Liberty*.



Pines she like to the hyacinth on the path by the hilltop ;  
Shepherds tread it aside, and its purple lies lost on the herbage.

SAPPHO.

The primrose, ere her time,  
Peeps thro' the moss that clothes the hawthorne root.

COWPER.

One long bar  
Of purple cloud, on which the evening star  
Shone like a jewel on a scimiter,  
Held the sky's golden gateway. Through the deep  
Hush of the woods, a murmur seemed to creep,  
The Schuylkill whispering in a voice of sleep —  
All else was still.

WHITTIER.

The passions of youth, like unhooded hawks, fly high with musical bells upon their jesses; and we forget the cruelty of the sport in the dauntless bearing of the gallant bird. — LONGFELLOW'S *Hyperion*.

As in an army on the march, the fighting columns are placed front and rear, and the baggage in the center, so the emphatic parts of a sentence should be found either in the beginning or in the end, subordinate and matter-of-course expressions in the middle (*Quoted by Minto*). — The best of them is as a brier: the most upright is sharper than a thorn hedge (*Mic. vii. 4*). — To tithe mint and cumin (*Refer to Matt. xxiii. 23*). — The ancient religions of the world were but the milk of nature, which was in due time to be succeeded by the bread of life (*Max Müller*). — All the beauties of his pencil seem cast in the same golden mint of artistic creation (*Devey, of Tennyson*). — The smallest pebble head of doubt (*Keats*). — No fountain is so small but that heaven may be imaged in its bosom (*Hawthorne*).

It is suggested that each student collect from the books daily consulted striking examples of various figures, and present the same for examination by the class.

#### BOOKS OF REFERENCE.

"The Evolution of Figures of Speech" in "Modern Language Notes," iii. 251; Dr. George C. D. Odell's "Simile and Metaphor in the English and Scottish Ballads" (Columbia College).

## LESSON XXVII.

## FIGURES OF CONTIGUITY

Objects adjacent in place stand to each other in a relation of affinity. Thoughts of the whole and the parts, of the thing and its properties, of the sign and the thing signified, reciprocally suggest each other. Cause and effect stand in the closest affinity; and therefore whatever phenomena are subsumed under this relation, as indeed under all relations, are consequently also in affinity. — SIR WILLIAM HAMILTON.

**Figures of Contiguity** are figures based on relations other than those of resemblance and contrast; they comprise Metonymy, Vision, Apostrophe, Hyperbole, and Exclamation.

**Metonymy** is *the exchange of names* between things related by the "affinities" of —

I. Whole and Part, part and whole, definite and indefinite number. This form of the figure is known as synecdoche (*sin-ek'do-ke, an understanding one with another, i.e., an indirect mode of expression*). Its force lies in its more accurate or specific presentation of the idea. If, for instance, we say, "Busy fingers toiled on," instead of "Busy women," the operatives are suggested in the special act intended, and economy is secured; so in "A fleet of ten sail," "A village of a hundred chimneys," "All hands to the pumps." Great concreteness is also gained when the name of an individual is substituted for that of the class to which he belongs; as, "A second Daniel come to judgment!" This special form of *name change* is called *Antonoma'sia*.

II. Place and Product ; as, "Drown'd all in *Rhenish* and the sleepy mead."

III. Place or Time and Inhabitant : "Was *Milan* (the duke) thrust from *Milan* ?" (*Tempest*.)

And its steps well worn by the bended *knees*  
Of one or two pious *centuries*,  
Stand's the village confessional.

LONGFELLOW.

IV. Thing and Properties ; as, "Gray hairs and youthful forms, countenances blooming with health and faces worn with suffering, *beauty* and *talent*, *rank* and *virtue*, were rolled together to the fatal doors" (*Alison*). (Note also the synecdoches and their force.)

V. Cause and Effect ; as, "*Death* fell in showers" (bullets). This relation includes those of Author and Book ; as in Wordsworth's —

"Among the hills  
He gazed upon that mighty orb of song,  
The divine *Milton*."

Of Progenitor and Posterity ; as, "Hear, O *Israel* !" (*descendants* of *Israel*.)

VI. Sign and Thing Signified ; as, "The *pen* is mightier than the *sword*" (intellect than violence). — "It had passed the *lily* and the *snow*" (youth and age — *Keats*). — "There's no leaping from *Delilah's lap* to *Abraham's bosom*" (no transit from a life of sensuality to one of eternal joy). The concrete force of metonymy is conspicuous in the foregoing examples.

VII. Material and Thing Made ; as, "Swiftly flies the threaded *steel*" (the needle — *Cowper*). — "That *gold*(crown) must round engirt these brows of thine" (*Henry VI.*).

VIII. Container and Thing Contained ; as, "The warwhoop shall wake the sleep of the *cradle* (*Ames*). — "Warbling *woodland*" (*Beattie*).

IX. Instrument and Agent ; as, "Even *bayonets* think" (*Kossuth*). — "And the good Galin Garcia, stout *lance* of Aragon" (*the Cid*).

X. Antecedent and Consequent ; as, "Troy was, we were Trojans," the pathetic words used by Virgil in his description of the sack of Troy. (Compare the effect of "Troy *is* no longer, the Trojan race *is* exterminated.") In Matthew Arnold's "Thyrsis," a monody on the death of his friend, Arthur Hugh Clough, occurs the following example of this form : —

"He *went* ; his piping took a troubled sound  
Of storms that rage outside our happy ground ;  
He could not wait their passing, *he is dead*."

Metonymy is a commonplace as well as a poetical figure, and is as old as metaphor ; examples of it occurring in the Egyptian picture writing. Among the metonymies in everyday use are many like the following : "The kettle is boiling," i.e., the *water in the kettle* ; "The lamp is burning ;" "The bench (*judge*) should be incorruptible ;" "He sets a good table ;" "The house was called to order ;" "Red tape," i.e., the routine of office ; "Gold is all-powerful ;" "A copy of Virgil ;" "To catch cold" (cold is the cause of what is caught, viz., bronchitis) ; "A yard of alpaca" (*alpaca* being the name of the animal that yields the wool) ; "A copper," "A nickel," "A guinea" (originally coined from *Guinea* gold), "An eagle," "A sovereign," "A Louis," "Rubbers," "Gums," "Kids" (gloves), "Glasses," "Shammy," "Marbles," "Sherry," "Port," "Madeira," "Cologne" (water), "Damask," "Currant" (the *Corinth* berry), "Demijohn" (from *Damajahn*), "Muslin" (from *Moussoul*), "Vichy," — and hundreds of others based on the relation of place and product. Even the expression, "Raise the window," hides a metonymy ; a window being really an opening for light and air, which is closed by a sash.

Striking metonymies are often expressed in adjectives joined to



nouns ; as, “ Nodding night ” (night that causes one to nod), — “ Coward swords ” (swords of those who are cowardly), — “ Weary way,” — “ Idle bed,” — “ Vocal grove ” (birds in the grove), — “ Melancholy darkness,” — “ Dizzy precipice.” These are to be carefully distinguished from metaphors (see p. 279) and from personifications (see p. 281) similar in appearance. Test them by asking questions that will discover the relation. Thus : Is it better to regard “ sleepy sermon ” as a personification, or as a metonymy meaning sermon that makes the congregation sleepy ? In “ slumbering trees,” and “ frozen conscience,” the relation is evidently that of resemblance.

**Vision** (*of the mind's eye*) describes a past or future event as present, as actually taking place before the eyes ; the association is obvious. The imagination here sweeps aside all distinctions of time, and thus adds animation to description. Even real events must be conceived as present, and passing in our sight, before they can move us deeply :—

Lochiel ! Lochiel ! beware of the day  
When the Lowlands shall meet thee in battle array !  
For a field of the dead *rushes* red on my sight,  
And the clans of Culloden *are* scattered in fight.

CAMPBELL.

**Apostrophe** is *a turning from* the regular course of the narrative to address some real or imaginary person or object. The association is that of the absent with the present, the diversion implying that whatever is addressed is separate or absent from the thread of the discourse. Thus David, having in the second Psalm denounced God's judgments upon rebellious monarchs, turns from his arraignment to address the guilty ones themselves : “ Thou shalt break them with a rod of iron ; thou shalt dash them in pieces like a potter's vessel. Be wise now therefore, O ye kings : be instructed, ye judges of the earth.”

**Hyperbole** (hy-per'bo-le, *a throwing beyond or passing of bounds*) is, according to Quintilian, an "elegant surpassing of truth," based on the affinity between strong feeling and exaggerated expression. "Every strong passion," says Bain, "magnifies whatever concerns it. Love, fear, hatred, exaggerate their several objects in proportion to their intensity." The intention is not to deceive, but to render more vivid and intelligible.

Thus Othello : —

"Ay, let her rot, and perish to-night ; for she shall not live : no, my heart is turned to stone ; I strike it, and it hurts my hand."

And how delicate the compliment in this line from "The Courtship of Miles Standish," —

"Every sentence began and closed with the name of Priscilla."

**Mei'osis.** — Exaggeration is one form of hyperbole ; figurative depreciation is another. The latter is known as Meiosis (*lessening*). By seeming to belittle, we really secure greater emphasis ; we forcibly express an affirmative by asserting the negative of a contrary ; as, "He is no fool." — "But with many of them God was not well pleased" (i.e., sorely displeased). — "And thou Bethlehem, in the land of Juda, art not the least among the princes of Juda" (meaning the greatest). Exaggeration implies less than is expressed ; meiosis, more.

**Abuse of Hyperbole.** In the words of Ruskin, "exaggeration is the vice of all bad artists, and is constantly resorted to without any warrant of imagination." The fifth act of Ben Jonson's "Sejanus" introduces the unscrupulous minister, swollen with pride and self-satisfaction, giving utterance to this bombastic soliloquy : —

“ Great and high,  
The world knows only two, that’s Rome and I.  
My roof receives me not ; ’tis air I tread ;  
And, at each step, I feel my advanced head  
Knock out a star in heaven ! ”

This is ludicrous ; but the bombast of Marlowe’s “ Tamburlaine ” is overpowering. This tragedy culminates in the appearance of Tamburlaine on the stage, drawn in his chariot by captive kings with bits in their mouths. The “ Scourge of God,” holding the reins in his left hand, and plying with his right a whip of wire, introduces himself with the words :—

“ Hollo, ye pampered jades of Asia ! ”

and continues in a passage that well illustrates the majesty of “ Marlowe’s mighty line : ” —

“ Forward, ye jades !  
Now crouch, ye kings of greatest Asia,  
And tremble when ye hear this Scourge will come  
That whips down cities and controuleth crowns,  
Adding their wealth and treasure to my store. . . .  
Then shall my native city, Samarcanda,  
The crystal waves of fresh Jaertis’ stream,  
The pride and beauty of her princely seat,  
Be famous through the furthest continents. . . .  
Thorough the streets with troops of conquered kings,  
I’ll ride in golden armor like the sun,  
And in my helm a triple plume shall spring  
Spangled with diamonds, dancing in the air,  
To note me emperor of the threefold world.”

Rodomontade and hyperbole are of extremely frequent occurrence in everyday conversation and writing. Apart from all moral considerations, this prevailing habit of exaggeration is most pernicious in its effects when it becomes stereotyped into the established manner of thinking and speaking. Persons who indulge in it seem to float at an

unnatural level, where everything is *magnificent, awful, splendid, agonizing*, — where *immensely small* feet trip *heavenly waltzes*; where, when young ladies become *excruciatingly* hungry, youths with *divine* mustaches have been known to tender *elegant* bouillon, *sublime* chicken salad, or *heart-rending* tea; where the favored are permitted to *love* apple charlotte, and *adore* fried potatoes; where one is *tickled to pieces* with the *gorgeous* costumes, and another *dies a laughing* at the *exquisitely ugly* pug dogs. *Thanks awfully* is the accepted way of expressing obligation in this circle; and *holy terror* characterizes him who transcends the offensive in his abuse of the figure.

The rhetorical hyperbole — which is the natural outlet for an overheated imagination, and which at its best must be grudgingly used — is here degraded into mawkish bombast, and marks a mental defect sad to contemplate in American young people.

**Exclamation** is the expression of emotion or strong desire, often with a view to pathetic effect. With such expression, certain sentence forms are associated: "Oh that I had wings like a dove! for then would I fly away, and be at rest" (*Ps.* lv. 6). — "How doth the city sit solitary, that was full of people! how is she become as a widow!" (*Lam.* i. 1.)

**The Numerous Relations** on which are founded these figures of contiguity suggest the facility with which the human mind may be diverted from one thing to another essentially different, in order to convey to it clearly and forcibly, through the substituted idea, the intended impression.

#### QUESTIONS.

On what relations are figures of contiguity based? What is the meaning of the word metonymy? What relations justify such name change? Define and illustrate synecdoche. Explain its force. Illustrate the relation of place and product; of place or time and inhabitant; of thing and properties; of cause and effect; of sign and thing signified; of material and thing made; of container and thing contained; of instrument and agent; of antecedent and consequent.



Give instances of commonplace metonymies; of metonymies in adjectives. How are the latter distinguished from metaphors and personifications? What is vision? What is apostrophe? Define hyperbole. By what is it explained? What is its object? Explain the two forms in which it occurs. Illustrate meiosis. In what ways may hyperbole be abused? Define and illustrate exclamation.

## EXERCISE.

Point out the figures that occur in the following expressions and sentences, explaining the rhetorical value of each: —

Lazy noon. — Stark night. — Yellow autumn wreathed with nodding corn. — Thirsty ground. — Velvet cowslip. — Rubied lip. — Heaven-kissing hill. — Sleepy language. — Gray-hooded Ev'n. — Swill'd insolence. — Envious Darkness. — Musty morals. — Rosy-bosom'd Hours. — Marble sleep. — New-born June. — Ivory brow. — Devouring pains. — Merry bowl. — Giddy brink. — Frowning Fortune. — Gloomy brow. — Sullen winds. — Scowling Winter. — Pale misery. — Innocent snow. — Dewy-tassell'd trees. — Nice-fingered Art. — Idle flight. — Deadly rattle. — Muddy spleen. — Strong-lung'd ignorance. — Delirious music. — Gossiping looms. — Mellow noise. — Tangled skeins of rain. — Shrill-edged shriek. — Pure-eyed Faith. — Heartsick agony. — Moon-struck madness. — Winged words. — Trembling contribution. — Pensive dusk. — Thistly sorrow.

Even rocks and stones

Would split, if my heart's fire were pent within.

LANDOR.

And like a flower that cannot all unfold,  
So drenched it is with tempest.

TENNYSON.

He was; and motionless in death  
As that unconscious clay,  
Robber of so mighty breath,  
In speechless ruin lay.

MANZONI'S *Ode on the Death of Napoleon*.

A thing of beauty is a joy forever (*Keats*). — His banner led the spears no more amidst the hills of Spain (*Hemans*). — The mountains shall drop down new wine, and the hills shall flow with milk (*Joel* iii. 18). — After whom is the king of Israel come out? after a dead dog, after a flea? (*1 Sam.* xxiv. 14).

— The Assyrian came down like a wolf on the fold (*Byron*). — 'Twas then his threshold first received a guest (*Parnell*). — The seventh man who jumped from the Brooklyn Bridge (Dec. 8, 1892) crossed to the New-York side in a cab. In describing what happened, the driver testified: "I looked behind, and saw my *fare* standing on the iron railing." — Rubbing their sleepy eyes with lazy wrists (*Keats*). — Whose feet they hurt with fetters: he was laid in iron (*Ps.* cv. 18). — But the tongue can no man tame (*Jas.* iii. 8). — Their feet run to evil (*Prov.* i. 16).

Like a tempest down the ridges  
Swept the hurricane of steel.

AYTOUN'S *Killiecrankie*.

Then I sat and teased  
The patient needle till it split the thread.

*Aurora Leigh*.

Here once the embattled farmers stood,  
And fired the shot heard round the world.

EMERSON.

In "The Lay of the Last Minstrel" the poet leaves the narrative at the opening of the fourth canto, to address the river: —

"Sweet Teviot! on thy silver tide  
The glaring bale-fires blaze no more;  
No longer steel-clad warriors ride  
Along thy wild and willowed shore.  
Where'er thou wind'st, by dale or hill,  
All, all, is peaceful, all is still."

Meanwhile welcome joy, and feast,  
Midnight shout, and revelry,  
Tipsy dance, and jollity.  
Braid your locks with rosy twine,  
Dropping odors, dropping wine.  
Rigor now is gone to bed,  
And Advice with scrupulous head,  
Strict Age, and sour Severity,  
With their grave saws in slumber lie.

MILTON'S *Comus*.

## LESSON XXVIII.

## FIGURES OF CONTRAST.—ONOMATOPŒIA.—ALLITERATION.

Contrast has always this effect, to make each of the contrasted objects appear in the stronger light.—DR. BLAIR.

To extirpate antithesis from literature would be to destroy at one stroke about eight tenths of all the wit, ancient and modern, now existing in the world.—COLTON.

The Figures of Contrast are Antithesis, Epigram, Climax, Epanortho'sis, Irony (i'ro-ne), and Interrogation.

Antithesis is *the placing of opposites together*, to heighten their effect by the juxtaposition; as in these lines from Othello :—

“ But, oh ! what damnèd minutes tells he o'er,  
Who dotes, yet doubts ; suspects, yet strongly loves.”

The following passage from Ruskin's address before the Royal Military Academy displays to advantage the emphasis imparted by this figure :—

“ Suppose that you are the best part of England ; that you who have become the slaves ought to have been the masters, and that those who are the masters ought to have been the slaves ! If it is a noble and whole-hearted England whose bidding you are bound to do, it is well ; but if you are yourselves the best of her heart, and the England you have left be but a half-hearted England, how say you of your obedience ? You were too proud to become shop-keepers ; are you satisfied then to become the servants of shop-keepers ? You were too proud to become merchants or farmers ; will you have merchants or farmers for your field-marsals ? You had no gifts of special grace for Exeter Hall ; will you have some gifted person thereat for your commander-in-chief ? You imagine yourselves to be the army of England : how, if you should find yourselves at last only the police of her manufacturing towns, and the beadles of her little Bethels ? ”

Sometimes the order of the contrasted words is reversed in the second member of the antithesis; as, “ A wit with dunces, and a dunce

with wits" (*Pope*). This arrangement is known as Chiasmus (ki-as'-mus, from a Greek verb meaning *to mark with cross lines*); it does not necessarily imply antithesis in the pairs; thus, "Foretold by prophets, and by poets sung" (*Cowper's Task*).

Mere verbal opposition is never so impressive as contrast in the approximated *ideas*. Herein lies the philosophy of high effect, applied in indicating nice distinctions in the delineation of character, in description generally, and in pathetic narration. It would be difficult to find more impressive illustrations of contrast in the idea than the two herewith presented:—

Look like the *innocent flower*,  
But be the *serpent* under it.

*Lady Macbeth.*

How he doth cast a *hellish light*  
On what a moment since seemed *sweet as flowers*.

MARLOWE'S *Faustus*.

The popularity of this figure, and its value as an aid to memory, may be inferred from the fact that many of our old Saxon proverbs are antithetical in form; as, Waste not, want not,—Meddle and muddle,—Harm watch, harm catch,—Forewarned, forearmed. Antithetical parallelism, in which words answer to words, and ideas to ideas, is also a distinctive feature of Hebrew verse, and occurs repeatedly in those parts of the Bible that are poetic in form, notably the Psalms and Proverbs. Thus:—

"The lip of truth shall be established for ever:  
But a lying tongue is but for a moment."

"Wealth maketh many friends;  
But the poor is separated from his neighbor."

**The Excessive Use of Antithesis** is an offensive mannerism, the tendency of which is to divert the composer's effort from the thought to the form, and to weary the reader by a monotonous balance structure. "One gets tired," wrote Lowell, "of the invariable *this* set off by



the inevitable *that*, and wishes that antithesis would let him have a little quiet now and then."

**Epigram**, or **Oxymor'on** (*sharp silly saying*), is a peculiar kind of antithesis implying a contradiction between the real and the apparent meaning. The paradox first occasions pleasant surprise, then awakens interest, and serves further to rivet in the memory the sense expressed in the contradiction. Oxymoron characterizes the following: "Banditti saints" (the Crusaders — *Thomson's Liberty*). — "O known Unknown! from whom my being sips such darling essence" (*Kcats*). — "There the richest was poor, and the poorest lived in abundance" (implying that property was common at Grand Pré — *Evangeline*).

His honor rooted in dishonor stood,  
And faith unfaithful kept him falsely true.

*Elaine.*

Common instances of this figure are: Pious fraud, — Conspicuous for his absence, — Make haste slowly, — Beauty when unadorned's adorned the most, — So good, he's good for nothing, — Out-herod Herod (from the efforts of rival companies in the time of the Miracle Plays to outdo one another in the presentation of King Herod).

**Climax** (*gradation*), the rhetorical *ladder*, contrasts through the medium of different degrees of importance, placing last the most striking of any series of images. Spencer thus explains the philosophy of the effect: "As immediately after looking at the sun we cannot perceive the light of a fire, while by looking at the fire first and the sun afterward, we can perceive both; so, after receiving a brilliant, or weighty, or terrible thought, we cannot appreciate a less brilliant, less weighty, or less terrible one, while by reversing the order we can appreciate each."

An instance of intense climax occurs in "Cicero's Oration against Verres:" "It is an outrage to *bind* a Roman citizen, to *scourge* him is an atrocious crime, to *put him to death* is almost a parricide, but to *crucify* him — what shall I call it?" The successive steps by which the orator intended to bring his Roman hearers up to the contemplation of crucifixion were nicely calculated to rouse them to the highest pitch of indignation.

The poetical beauty of the figure is revealed in the last stanza of Burns's "Lament for James, Earl of Glencairn:"—

"The bridegroom may forget the bride  
Was made his wedded wife yestreen;  
The monarch may forget the crown  
That on his head an hour has been;  
The mother may forget the child  
That smiles sae sweetly on her knee;  
But I'll remember thee, Glencairn,  
And a' that thou hast done for me!"

The principle of rising by successive degrees applies, as has been made evident, to the sentence, to the paragraph, and to the entire composition. A sermon, a romance, a play, gradually gathers interest to the *dénouement*.

**Anticlimax.**—When the ideas in a series fall in importance or interest, we have anticlimax, which, if intentional, constitutes a figure; if not, the faulty arrangement already condemned. Anticlimax is often conducive to humorous effect:—

"Then flashed the livid lightning from her eyes,  
And screams of horror rend the affrighted skies.  
Not louder shrieks to pitying Heaven are cast,  
When husbands, or when lapdogs, breathe their last!  
Or when rich china vessels, fallen from high,  
In glittering dust and painted fragments lie!"

**Epanorthosis** (*correction*), the recalling of a statement in order to correct or intensify it, partakes of the nature

of climax ; as, " I labored more abundantly than they all : yet *not I*, but *the grace of God* which was with me " (*I Cor.* xv. 10). So in " Romeo and Juliet : " " O love ! O life ! — not life, but love in death ! "

**Irony** (literally *dissimulation*) expresses the reverse of what is intended to be understood, but in such a way as to emphasize the falsity of what it assumes to be true. It is the " dry mock " or " mocking trope " of early writers, and owes its force to the fact that no answer can be made to its caustic sarcasm. Perhaps no better illustration of ironical ridicule exists than Elijah's mockery of the priests of Baal, who were endeavoring by sacrifices and prayers to draw a manifestation of power from their false god : " Cry aloud : for he is a god ; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awaked. And they cried aloud, and cut themselves after their manner with knives and lancets." In like manner, Micaiah bids Ahab " go against Ramoth-gilead to battle . . . Go, and prosper," i.e., go and perish (*I Kings* xxii. 15).

Whittier, in " The Prisoner for Debt," cried down the existing law with withering irony : —

" What has the gray-haired prisoner done ?  
Has murder stained his hands with gore ?  
Not so ; his crime's a fouler one —  
God made the old man poor."

**Interrogation** is a rhetorical device for denying by means of an affirmative question, and strongly affirming by means of a negative question. It compels the answer desired, and is appropriate to earnest speech. The contrast consists in the negative form with a positive mean-

ing, and *vice versâ*. Thus: "Can the rush grow up without mire? can the flag grow without water?" — "If thou do well, shalt thou not be accepted?" — "Is any thing too hard for the Lord?"

The figure is sometimes expostulatory, and indicates emotional tension, as in "My God, my God, why hast thou forsaken me?" Occasionally it is expressive of doubt: "Will the Lord cast off for ever? and will he be favorable no more?" In such passages as the following from Isaiah, it has been called the "teaching question:" "Who are these that fly as a cloud, and as the doves to their windows?" (implying the glory of the church in the flocking of the Gentiles unto Christ.)

**Onomatopœia**, literally *name making* by sound imitation, is not mere melody which gratifies the ear, but harmony between the movement of the language employed and the sentiments of the mental movements. The sounds of words may represent, not only other sounds, as in Poe's "Bells," but different kinds of motion, and every phase of feeling or passion. Tiresome and rapid motion is imitated in these lines from "Evangeline:" —

"Slowly, slowly, slowly, the days succeeded each other."

"Merrily, merrily, whirled the wheels of the dizzying dances."

And Thomson thus pictures the tremulous movement of insects: —

"Nor shall the Muse disdain  
To let the little noisy summer race  
Live in her lay and *flutter through her song*."

The description of the electric storm in "The Princess" combines sound with movement effect: —



“And shadowing down the champaign till it strikes  
 On a wood, and takes, and breaks, and cracks, and splits  
 And twists the grain with such a roar that Earth  
 Reels, and the herdsmen cry.”

**The Highest Function of Onomatopœia** consists in the adaptation of the sound of the words employed to the emotion, passion, or mental state described. How skillfully, for instance, does Tennyson, in “The Lotos-Eaters,” represent the dreamy, listless life of those who were fabled to feed on the sweet forgetful fruit of the zizyphus :—

“Branches they bore of that enchanted stem,  
 Laden with flower and fruit, whereof they gave  
 To each, but whoso did receive of them,  
 And taste, to him the gushing of the wave  
 Far, far away did seem to mourn and rave  
 On alien shores ; and if his fellow spake,  
 His voice was thin, as voices from the grave ;  
 And deep-asleep he seem’d, yet all awake,  
 And music in his ears his beating heart did make.

. . . . .

There is sweet music here . . .  
 Music that brings sweet sleep down from the blissful skies.  
 Here are cool mosses deep,  
 And thro’ the moss the ivies creep,  
 And in the stream the long-leaved flowers weep,  
 And from the craggy ledge the poppy hangs in sleep.”

The faculty of sound-imitation appears to have contributed little to the building up of language. According to the *mimetic hypothesis*, primitive man, as yet mute, hearing different natural sounds, imitated them in the names by which he designated the objects that produced them,—just as a child calls a cow a *moo*, or the aboriginal Indian named the striped squirrel *chip-muk*,—and, finding the plan feasible, he elaborated his whole system of language on this principle ; that is, onomatopœia furnished attributive roots, from which were formed names and special verbs. Metaphor then may have completed the process by extending to objects of sight, touch, taste, and smell, the

descriptive words obtained through onomatopœia. But inasmuch as comparatively few things can be represented by sound imitations, and imitative words like *hiss*, *moan*, *squawk*, *giggle*, are not those from which great groups have been formed, most modern thinkers reject the onomatopœic theory of roots.

In the "Transactions of the Philological Society for 1867," T. H. Key endeavors to show that terms for the most abstract ideas may be supplied on the mimetic principle. He takes the sound root *kar*, heard in scratching, in filing a saw, or in clearing the throat, and ingeniously derives from it the Latin words *carere* (to card wool) and *carduus* (a thistle); the Greek *charasso* (to scratch); *character* (originally, a mark made by scratching); the Greek *grapho* (*karapho*) and the Latin *scribo* (*s-kar-ibo*), I write or make characters; scratch itself (*s-kar-atch*); grate (*kar-ate*); *cark* (to scratch); and *carve*. It is doubtful whether another such case can be found. Sound words are usually not prolific.

**Alliteration**, the repetition of the same letter at the beginning of words, is an old device which has lost its regular function, but is still resorted to for certain effects. Ancient Teutonic poetry was distinguished by alliteration. In this alliterative verse the initial letter of the first emphatic and accented word in a couplet, or of its essential part, if compound, furnished a key to that of the second and the third. Usage required that two accented syllables in the first line and one in the second should thus begin with the same letter; as in the following literal rendering of six lines from the "Beowulf:" —

"An unwinsome wood,  
Water stood under it,  
Ghastly with gore;  
It was grief for all Danes,  
A sight of sorrow  
For the Scylding's friends."

This principle of construction not only tended to aid the memory, but gave to early English poetry a dignity

and grace which could not be destroyed, even by a weak recital.

In antitheses, alliteration often emphasizes the words on which the beat of the contrast falls. This is noticeable in many Saxon sayings; as, "All's not gold that glitters," — "Thick and thin," — "Spick and span." In Sanskrit verse, alliteration is painfully frequent. In the Finnish epic "Kalevala," it runs on vowels as well as consonants. Even the Greek ear approved refined alliteration, as abundantly shown in the fragments of Sappho (*Mēt' emoi meli mēte melissa* — *neither honey nor bee for me*). Modern poets, including Shakespeare, Milton, Scott, Poe, Swinburne, and Tennyson, have availed themselves of the device to secure harmony of sound and often a singular dignity and grace; as in this line from "Marmion:" —

"Prince, prelate, potentate, and peer."

There is a majesty in Tennyson's description of Cleopatra as "The Queen with swarthy cheeks, and bold black eyes, brow-bound with burning gold."

**Alliteration is not to be affected in Prose**, except to give point to what is epigrammatic or antithetical. If obtrusively or sensationally used, as in many American newspapers, alliteration, like everything that is vulgarized, simply offends cultivated taste.

#### QUESTIONS.

Name the figures of contrast. Define and illustrate antithesis. Show how the order of the contrasted words may be reversed. What besides verbal opposition is necessary to a perfect antithesis? Illustrate antithesis in the idea. How are the popularity and value of antithesis indicated? What is antithetic parallelism? Characterize the excessive use of antithesis. Explain oxymoron, or epigram. What is the effect of paradox. How do you account for the effect of climax? Illustrate the climax of intensity. What is anticlimax? Epanorthosis?

State the meaning of irony. To what does this figure owe its force? Give examples of irony. How is interrogation a figure of

contrast? For what purposes may interrogation be employed? Define onomatopœia. What three things may words imitate in their sounds? Explain by illustration. State your opinion of the part played by the imitative faculty in the process of language building. Explain "the mimetic hypothesis." Why does it not satisfactorily account for roots? Are onomatopoetic roots prolific? What words are said to be derived from the sound root *kar*?

Define alliteration. Give the characteristics of alliterative verse. What poets, ancient and modern, have employed the device effectively? Formulate a rule for the use of alliteration in prose.

### EXERCISE.

Point out the figures that occur in the following extracts, stating in each case reasons for your opinion:—

These rags, this grinding is not yet so base  
As was my former servitude ignoble,  
Unmanly, ignominious, infamous.

MILTON.

Pride still is aiming at the blest abodes,  
Men would be angels, angels would be gods;  
Aspiring to be gods, if angels fell,  
Aspiring to be angels, men rebel.

POPE.

It is a shame, Mr. President, that the noble bulldogs of the administration should be wasting their precious time in worrying the rats of the opposition—Rats, did I say? Mice! mice! —JOHN RANDOLPH.

When the million applaud you, ask what harm you have done; when they censure you, what good. — Far fowls have fair feathers. — Thy country silent addresses thee thus. — Cruel kindness. — Like people, like priest (*Ilos*. iv. 9). — Too much of nothing (*Aristotle*). — Youth is a garland of roses; age is a crown of thorns (*Talmud*). — I do like them both so much, for he is so ladylike, and she is such a perfect gentleman (*Sydney Smith*). — Go on; time is worth nothing. — Listen, young men, to an old man to whom old men were glad to listen when he was young (*Augustus Cæsar*). — Sow an act, and reap a habit; sow a habit, and reap a character; sow a character, and reap a destiny. — Science moves but slowly, slowly, creeping on from point to point (*Tennyson*). — Feast won, fast lost (*Timon*). — Seeing I saw not, hearing not



I heard (*Princess*).—The shrill-edged shriek of a mother divides the shuddering night (*Tennyson*).—During the hurly-burly of the English Civil War, which made the bee in every man's bonnet buzz to be let forth (*Lowell*).—At his touch, crowns crumbled, beggars reigned, systems vanished (*Of Napoleon*).—Sweet Love, thou art so bitter (*Swinburne*).—He is like Chrystie, the auctioneer, who says as much in praise of a ribbon as a Raphael (*Porson, of Gibbon*).—Yet poison still is poison, though drunk in gold (*Massinger*).

"Dub dub a dub, bounce!" quoth the guns with a sulphurous huff-shuff. — PEELE.

The best-laid schemes o' mice and men  
Gang aft agley.

BURNS'S *To a Mouse*.

How hast thou charmed  
The wildness of the waves and rocks to this?  
That thus relenting they have given thee back  
To earth, to light and life, to love and me.

*Mourning Bride*.

Fancy is a willful, imagination a spontaneous act; fancy, a play as with dolls which we choose to call men and women; imagination, a perception and affirming of a real relation between a thought and some natural fact. Fancy amuses; imagination expands and exalts. Fancy is related to color, imagination, to form. Fancy paints; imagination sculptures. — EMERSON.

Now look ye where she lies —  
That beautiful flower, that innocent sweet rose —  
Torn up by ruthless violence.

*Brutus in Lucrece*.

I chatter over stony ways  
In little sharps and trebles,  
I bubble into eddying bays,  
I babble on the pebbles.

I chatter, chatter, as I flow  
To join the brimming river;  
For men may come and men may go,  
But I go on forever.

TENNYSON'S *The Brook*.

Full fathom five thy father lies —  
 Sea-nymphs hourly ring his knell :  
 Hark ! now I hear them — ding-dong, bell.

*The Tempest.*

For there some noble lord  
 Shall stuff his shoulders with King Richard's bunch,  
 Or wrap himself in Hamlet's inky cloak,  
 And strut, and storm, and straddle, stamp, and stare,  
 To show the world how Garrick did not act.

COWPER'S *Task*.

A birch hangs delighted,  
 Dipping, dipping, dipping, its tremulous hair.

LOWELL.

You have done well and like a gentleman,  
 And like a prince : you have our thanks for all :  
 And you look well too in your woman's dress :  
 Well have you done and like a gentleman.

. . . . .

Sir,

Your falsehood and yourself are hateful to us :  
 I trample on your offers and on you :  
 Begone.

*The Princess.*

Two fit men: Dante, deep, fierce as the central fire of the world; Shakespeare, wide, placid, far-seeing as the sun, the upper light of the world. Italy produced the one world-voice: we English have the honor of producing the other. — CARLYLE.

#### BOOKS OF REFERENCE.

As a study in figures of contrast, read Pope, and Macaulay with "his endless fire of snapping antithesis;" for irony and satire, Swift's "Gulliver's Travels" and "Tale of a Tub;" for onomatopoetic effects, Milton's "L'Allegro" and "Comus," and Collins's "Ode to the Passions;" for illustrations of figures in Hebrew, Assyrio-Babylonian, Chinese, Egyptian, Sanskrit, Greek, and Latin writers, Quackenbos's "History of Ancient Literature, Oriental and Classical." Consult Farrar's "Chapters on Language;" Collins's "Figures of Tennyson."

## LESSON XXIX.

## LAWS OF FIGURE AND THEIR VIOLATIONS.

As there is a natural congruity between dress and the character or rank of the person who wears it, a violation of which congruity never fails to hurt; the same holds precisely as to the application of figures to sentiment. The excessive or unseasonable employment of them is mere foppery in writing. It gives a boyish air to composition, and, instead of raising a subject, diminishes its dignity. — DR. BLAIR.

Hyperbole, personification, apostrophe, are all the children of passion. The feeling of the speaker or audience must make them natural, else they are ridiculous. — PROFESSOR BASCOM.

**The Laws of Figure are the Laws of Beauty.** — Composition is not dependent on figures for all, or even the greater part, of its beauties and merits. Sublime and pathetic passages have been cited, in which no assistance is derived from this source — in which plain dress sets off the thought to the best advantage. Young writers especially should ask themselves, not whether the figurative expression itself is striking, but whether it conveys the meaning more forcibly than a simpler phrase. Figures are not to be the chief object in view. If a composition is destitute of ideas, all the figures that can be employed will fail to render it impressive. They may dazzle a vulgar eye, but can never please a judicious one. What makes a style rich is its wealth of associations.

But when figures are suggested by the subject, and spontaneously take form in the workshop of the imagination, they are still to be employed in conformity with the principles of Adaptation, Economy, Order, and Unity.

**Moderation.** — To no practice does the maxim, "Art consists in the removal of surplusage," apply with greater force than to the habitual use of rhetorical figures. Though they be more than mere flowers or ornaments of speech, the reader is not to be surfeited with them. A discourse overloaded with imagery, in the extravagant Oriental style, suggests a mind that delights in show rather than worth.

**Appropriateness.** — The law of fitness adapts the figure to the subject and the occasion. The beautiful figure rises naturally from the subject, and is always most effective when it is not perceived to be a figure. If deliberately sought out, and fastened on where it seems to fit, with the express design of embellishing, the effect will be to enfeeble.

A figure good in itself may be ill suited to the environment. Some rhetoricians have contended that persons under the influence of emotion or passion are not likely to express themselves in figures; but Longinus held, that the proper time for a metaphor is when "the passions are so swollen as to hurry on like a torrent." Even depressed feeling, like grief, seeks outlet in rhetorical figures; and Shakespeare is true to principle in putting the following simile in the mouth of the wronged Queen Katharine of Aragon: —

"I am the most unhappy woman living —  
Shipwreck'd upon a kingdom where no pity,  
No friends, no hope, no kindred weep for me,  
Almost no grave allow'd me. — Like the lily,  
That once was mistress of the field and flourish'd,  
I'll hang my head, and perish."

Shakespeare did not make psychological mistakes. The passions of humanity uttered themselves through his lips. Study further the figures that form the exclamations of Macduff, when informed of the massacre of his wife and children by Macbeth: —



“He has no children. — All my pretty ones?  
Did you say all? — O hell-kite! — All?  
What, all my pretty chickens and their dam  
At one fell swoop?”

This is true to nature. The commonplace imagery of his daily experience rose naturally before Macduff's imagination, and became framed into his speech. Of an entirely different nature is the stupid indifference to environment displayed by a theological student in the following simile: “As the diamonds in the hilt of the assassin's dagger light up the passage for the blade, so the divine illuminations of love, radiating from the spirit of Jehovah, brighten the pathway of the soul on its onward march to glory.”

Again, embellishing similes are not the natural language of a person engaged in his usual occupations. A gardener would hardly give directions to his servants in the figurative phrase below: —

Go, bind thou up yond dangling apricocks,  
Which, like unruly children, make their sire  
Stoop with oppression of their prodigal weight:  
Give some supportance to the bending twigs, —  
Go thou, and, like an executioner,  
Cut off the heads of too-fast-growing sprays,  
That look too lofty in our commonwealth:  
All must be even in our government.

*Richard II.*

**Overstrained Figures.** — A figure carried out too far into detail wearies the reader by violating the law of economy. Correct taste will discover a point beyond which the weaving of metaphor on metaphor will prove a fruitless tax of attention, as in the following from Tamerlane's letter to Bajazet: —

“Where is the monarch who dares resist us? Where is the potentate who doth not glory in being numbered among our attendants? As for thee, descended from a Turcoman sailor, since the vessel of thy unbounded ambition hath been wrecked in the gulf of thy self-love, it would be proper that thou shouldst take in the sails of thy temerity, and cast the anchor of

repentance in the port of sincerity and justice, which is the port of safety; lest the tempest of our vengeance make thee perish in the sea of the punishment thou deservest."

**Unmeaning Figures.** — To compare things that are of the same kind, or that closely resemble each other, is pointless, and ineffective either to instruct or to please. Milton neither informs nor entertains by comparing Eve's bower to the arbor of Pomona, or Eve herself to a wood-nymph. The following description of the fallen angels searching for mines of gold is open to the double objection : —

"A numerous brigade hastened : as when bands  
Of pioneers, with spade and pick-ax armed,  
Forerun the royal camp to trench a field,  
Or cast a rampart."

**Far-fetched Figures** are figures founded on faint resemblance. Their effect is to distract and perplex the mind. Shakespeare, ever bold in his interpretation of the canon of the figure of resemblance, frequently approximates heterogeneous ideas : —

Here lay Duncan,  
His silver skin lac'd with his golden blood.

*Macbeth.*

But, for their spirits and souls,  
This word rebellion, it had froze them up,  
As fish are in a pond.

*Henry IV.*

So Thomson wrote, "A sober calm fleeces unbounded ether;" Ford, "Let my skin be pinched full of eyelet holes by the bodkin of derision;" and St. Bernard described the tears of penitence as "the wine of angels."

**Trite and Vulgar Figures** offend against dignity. *Diamond eyes, raven tresses, ruby lips, alabaster necks, roses in cheeks, enameled meads, and meandering streams*, as originally employed, were beautiful; but frequent use has divested them of all their charms, and now they are the distinguishing marks of empty imitators.

An old figure may be saved from triteness by a skillful poetic touch. Tennyson, in "The Princess," describes Lilia as "a rosebud set with little willful thorns," thus by the addition of an epithet giving fresh life to the comparison of a girl to a bud. So Psyche's child "a double April old," is a pleasing departure from the conventional *two summers*.

The commonplace and vulgar find expression in metaphor, giving us a host of inelegant figures. The very slums contribute their quota, and the jargon of thieves is a tissue of base transfers. Writers of repute not unfrequently sacrifice the refined to the forcible. Thus Marlowe : —

"These dignities,  
Like poison, make men swell ; this ratsbane honor,  
Oh ! 'tis so sweet ! they'll lick it till they burst."

**Obscure Figures.**—Nothing is gained by comparison to things respecting which little is known. Local allusions, obscure traditions, facts familiar only to those scientifically or technically educated, do not form a proper basis of resemblance. The point of the following simile is lost on the average reader : "Humor, when we consider the contrariety of its effects, contempt and laughter, to that sympathy and love often produced by the pathetic, may, in respect of these, be aptly compared to a concave mirror, when the object is placed beyond the focus ; in which case it appears by reflection both diminished and inverted,

circumstances which happily adumbrate the contemptible and the ridiculous." "He had as numerous an offspring as a Greek verb," is intelligible only to classical students.

**Degrading or Belittling Figures.** — Comparison to the low or trivial is a capital offense, as it degrades the principal subject. Objects are always to be compared to others that possess in a greater degree than themselves the qualities in which the resemblance lies. The following simile from the "Iliad" is obviously faulty: —

Meanwhile the troops beneath Patroclus' care  
 Invade the Trojans, and commence the war.  
 As wasps, provoked by children in their play,  
 Pour from their mansions by the broad highway,  
 In swarms the guiltless traveler engage,  
 Whet all their stings, and call forth all their rage:  
 All rise in arms, and with a general cry  
 Assert their waxen domes, and buzzing progeny:  
 Thus from the tents the fervent legion swarms,  
 So loud their clamors, and so keen their arms.

POPE'S *Homer*.

In like manner, Cowper degrades in these lines: —

"The villas with which London stands begirt,  
 Like a swarth Indian with his belt of beads."

**Bombastic Figures.** — An error opposite to the last is that of comparing trivial things to others far exceeding them in beauty or importance. Here the simile is likely to degenerate into burlesque, nothing being more absurd than to force a resemblance to what is vastly superior. The procedure is exemplified in these lines from the "Rape of the Lock," where the burlesque is intentional: —

"Clubs, diamonds, hearts, in wild disorder seen,  
 With throngs promiscuous strew the level green.



Thus when dispersed a routed army runs,  
Of Asia's troops, and Afric's sable sons.  
The pierced battalions, disunited, fall  
In heaps on heaps; one fate o'erwhelms them all."

**Mixed Metaphor.** — The commonest error in the use of metaphor is the blending of figurative with plain language, or the confusing mixture in one combination of two or more different figures. In each fault there is incongruity, which violates the principle of adaptation.

In the sentence, — "My life is a wreck, I drift before the chilling winds of adversity; friends, home, wealth, I've lost them all," — the imaginative vision fades, and the writer sinks to the level of the literal. A wreck may drift before winds, but cannot have friends, home, and wealth to lose. So in the following, plain statement is combined with figure: "Boyle was the father of chemistry, and brother to the Earl of Cork."

When a number of incongruous metaphors are thrown together in the expression of a single idea, obscurity and confusion are the inevitable result; as in this extract from "The Tempest," —

"Mine eyes, even sociable to the show of thine,  
Fall fellowly drops. — The charm dissolves apace;  
And as the morning steals upon the night,  
Melting the darkness, so their rising senses  
Begin to chase the ignorant fumes that mantle  
Their clearer reason."

The author of the following requires us to imagine, first, that hair is made of glass, and secondly, that glass hair can be used as a whip: —

"Comets importing change of times and states,  
Brandish your crystal tresses in the sky,  
And with them scourge the bad revolting stars."

Professor Scherr, in one of his criticisms, writes: "Out of the dark regions of philosophical problems, the poet suddenly lets swarms of songs dive up, carrying far-flashing pearls of thought in their beaks."

In cases where metaphors are massed together without confusion, where there is no overlapping of images, as in dissolving views, but a series of distinct pictures, the rhetorical effect is marked, particularly if the figures form a climax. Such *clear* combination is illustrated in the following from "Macbeth": —

"Methought I heard a voice cry, 'Sleep no more!  
Macbeth does murder sleep,' — the innocent sleep,  
Sleep that knits up the ravel'd sleeve of care,  
The death of each day's life, sore labor's bath,  
Balm of hurt minds, great nature's second course,  
Chief nourisher in life's feast."

**Catachre'sis**, or beautiful mixed metaphor, applies words in senses that are, literally, *against usage*, to heighten effect. It involves a genuine abuse of metaphor, but an abuse that is attended with a peculiar charm. As in the case of enallage, beauty here results from a pleasing violation of law. Catachresis is illustrated in Dante's "Mute of all light;" in Madame de Staël's "Architecture is frozen music;" in Young's "Her voice is but the shadow of a sound;" in Keats's "Dew-dropping melody;" in "Romola," "As the chorus swelled till the air seemed made of sound, little flames, vibrating as if *the sound had caught fire*, burst out between the turrets of the palace;" and in "Cymbeline:" —

"Thither write my queen,  
And *with mine eyes I'll drink* the words you send  
Though ink be made of gall."

The student must remember that the step is an easy one from catachresis to nonsense; thus, "Earth is but the frozen echo of the silent voice of God." The laws of rhetoric are not Medo-Persian; but he who ventures to disregard them must possess a sound head and a cultured taste.

### QUESTIONS.

How far is composition dependent on figures for its effects? Against what are young writers especially cautioned? Can ornament compensate for the lack of thought? What are the laws of figures? State the requirements of the law of economy. What does extravagance in the use of imagery indicate? How does the law of fitness apply to the choice of figures? Show that a good figure may have a bad environment. Are figures out of place during the prevalence of emotion or passion? State the theory of Longinus, and instance the practice of Shakespeare. Is Shakespeare infallible in psychological questions? Under ordinary circumstances, is he careful of his environment?

What is meant by overstrained figures? Explain their effect on the reader. Define unmeaning figures, and show why they are pointless. On what are far-fetched figures founded? How do they affect the mind? Illustrate trite figures. Why are they objectionable? How may an old figure be saved from the effect of triteness? May the commonplace and vulgar find expression in metaphor? Criticise the force of unrefined figures. Define and illustrate obscure figures; degrading figures; bombastic figures.

Explain two forms of mixed metaphor. From what does the mixture of metaphor and plain language proceed? What inevitably results from the blending of incongruous figures? State the rhetorical effect of the massing of metaphors without confusion. What is catachresis? Illustrate this abuse of metaphor. Show that the step is an easy one from catachresis to nonsense. To what extent are the laws of rhetoric unalterable?

### EXERCISE.

Criticise the following extracts.

Point out the figures that occur, stating which are faulty, and why. Discuss the rhetorical force of each figure or combination, explaining whether the propriety of the respective forms is well sustained, and

noting the impression produced on the mind. Name the elements of sublimity, picturesqueness, pathos, or general beauty, that you may find in any of the selections, having in view the subjects and the manner of expression. Distinguish between what is imaginative and what is fanciful. Show the value of the æsthetic sense factors in every synthesis.

When Spring bursts forth in blossoms thro' the vale,  
And her wild music triumphs on the gale,  
Oft with my book I muse from stile to stile;  
Oft in my porch the listless noon beguile,  
Framing loose numbers, till declining day  
Thro' the green trellis shoots a crimson ray;  
Till the west wind leads on the twilight hours,  
And shakes the fragrant bells of closing flowers.

ROGERS.

There through the prison of unbounded wilds,  
Wide roams the Russian exile. Naught around  
Strikes his sad eye but deserts lost in snow,  
And heavy loaded groves, and solid floods,  
That stretch athwart the solitary vast  
Their icy horrors to the frozen main;  
And cheerless towns far distant, never bless'd,  
Save when its annual course the caravan  
Bends to the golden coast of rich Cathay,  
With news of human kind.

THOMSON'S *Winter*.

Then seek the bank where flowering elders crowd,  
Where scatter'd wild the lily of the vale  
Its balmy essence breathes, where cowslips hang  
The dewy head, where purple violets lurk,  
With all the lowly children of the shade.

THOMSON'S *Spring*.

A shower has just parenthesized the road in front of us. — May the word which has been preached be like a nail driven in a sure place, sending its roots downward and its branches upward, spreading itself like a green bay tree, fair as the moon, clear as the sun, and terrible as an army with banners! — He is swamped in the meshes of his argument. — Our prayers and God's mercy are like two buckets in a well; while one ascends, the other descends.



—The germ, the dawn, of a new vein in literature, lies there.—He flung his powerful frame into the saddle and his great soul into the cause.—Every man has in himself a continent of undiscovered character ; happy is he who acts the Columbus to his own soul.—This was what Mr. John Bright took from his constant reading of Milton ; he extracted the pure honey of English, and left the classic flowers behind.—Tears speak louder than words.—Dumb music.—The ice of credit thinly covers the sea of debt, and a thaw of adversity causes him who travels thereon to sink.—The strong pillar of our church has fled.—With her lily hand, Julia looped back the raven tresses from her alabaster brow.—Truth is stranger than fiction.

'Tis Liberty alone that gives the flower  
Of fleeting life its luster and perfume ;  
And we are weeds without it.

COWPER'S *Task*.

See how the river with its lucid streams  
Like a pearl necklace round the mountain gleams.

KALIDASA.

Ah ! quantâ laboras in Charybdi,  
Digne puer meliore flammâ !

HORACE.

No rock so hard but that a little wave  
May beat admission in a thousand years.

TENNYSON.

Glowing like the cheeks of Freya,  
Peeps the rose from out its bud.

FRITHJOF'S *Saga*.

O what a noble mind is here o'erthrown !  
The expectancy and rose of the fair state,  
The observed of all observers, quite, quite down !  
And I, of ladies most deject and wretched,  
That suck'd the honey of his music vows.

*Ophelia*.

This temper of soul keeps our understanding tight about us.—There is a time when factions, by the vehemence of their fermentation, stun and disable one another.—Where their sincerity as to fact is doubtful, we strike out truth by a confrontation of different accounts ; as we strike out sparks of fire by the collision of flint and steel.—Such the pleased ear will drink with

silent joy. — The last example is as coherent as a string of sausages (*Dr. Hodgson*). — Ideas rejected peremptorily at the time often rankle, and bear fruit by and by (*Charles Reade*). — Kindred kill kinsmen, kinsmen kindred kill.

Here is a letter, lady;  
The paper as the body of my friend,  
And every word in it a gaping wound,  
Issuing lifeblood.

*Merchant of Venice.*

As glorious  
As is a winged messenger of heaven,  
Unto the white upturned wond'ring eyes  
Of mortals that fall back to gaze on him,  
When he bestrides the lazy pacing clouds,  
And sails upon the bosom of the air.

*Romeo and Juliet.*

Hast thou not heard  
That haughty Spain's pope-consecrated fleet  
Advances to our shores, and England's fate  
Like a clipp'd guinea trembles in the scale?

SHERIDAN.

And the red anemones, as they wave up and down, seem to be banners of rubies fluttering from lances of chrysolite (*Mehren's Rhetorik der Araber*). — Dark-eyed Sleep, child of the night (*Sappho*). — In this world, a man must be either anvil or hammer (*Hyperion*). — This fellow picks up wit as pigeons pease (*Love's Labor's Lost*). — The yellow moonlight sleeps on all the hills (*Beattie*). — The willow bushes looked as if they were angling with tasseled floats of gold and silver (*Lorna Doone*). — It is not a little curious to see how the grasshopper intelligence of Voltaire skips about the prime requisites of the epic (*D. A. Wasson*). — Our Lord God doth like a printer, who setteth the letters backwards; we see and feel well his setting, but we shall see the print yonder in the life to come (*Luther's Table Talk*). — Frosty answer (*The White Devil*). — Giddy altitude (*De Quincey*). — Little-footed China. Doubtful curls. Melissa tinged with wan. We stumbled on a stationary voice. A plot, a plot, a plot, to ruin all (*Princess*). — Golden-tinctured wings (*Nala*). — They eat up the sin of my people (*Hos. iv. 8*). — Every hour comes with some little fagot of God's will fastened upon its back (*F. W. Faber*). — The morals of the rulers are the rulers of the morals (*Arabic Poet*). — Mellow noise. Fog-cowled mountains (*Lorna Doone*). — The buyer of a horse may find himself saddled with a worthless animal

(*Cornhill Magazine*). — Dead to every claim of natural affection, and blind to your own interest, you burst through all the restraints of religion and morality, and have for many years been feathering your nest with your master's bottles (*Lord Kenyon, in sentencing a butler convicted of stealing his master's wine*). — If you must read, read well. Read like Toller of Kettering; he had a tear in his voice (*Leischild*).

To dive like wild fowl for salvation,  
And fish to catch regeneration.

*Hudibras.*

The sword of anguish cleft his broken heart,  
As the wild fig tree, bursting through, will part  
The palace pavement.

*Raghuvansa.*

When in midday the sickening east wind  
Shifts sudden to the south, the small warm rain  
Melts out the frozen incense from all flowers.

KEATS.

The sore spot on the arm of the market, which imparted its financial vaccine to the whole list, was Louisville & Nashville (*New-York Herald*). — And Fame, on tiptoe, fain would blow her horn (*Tannahill*). — Literature is attar of roses, one distilled drop from a million of blossoms (*Higginson*). — Mr. A — is not a practical railroad man, and, floating into prominence on a wave of general prosperity, was left to struggle by its recession in waters too deep for him (*New-York Times*). — All the people saw the thunderings, and the lightnings, and the noise of the trumpet (*Exod. xx. 18*). — Even the lamb, when infected by theological fanaticism, secretes a virus in his teeth, and his bite is as deadly as a rattlesnake's (*Froude*). — And now his silence drinks up their applause (*Troilus*). — His key is so low that his high lights are never offensive (*Lowell*). — I am told that several pickpockets are present. Let them remember that the eye of God is on them, and that there are a number of policemen in the house (*Wesley*). — The comfortable-looking little prima donna then gathered herself together, and let loose the cyclone of her genius and accomplishments (*Chicago Paper*). — Poverty oozed in with gentle swiftness, and lay about him like a dull cloak for the rest of his life (*Morley*). — Going to law is losing a cow for the sake of a cat (*Chinese Proverb*). — Colonel McClure's sensationalism has fallen flat as a pancake upon the public ear (*Bellefonte Watchman*). — In style it was a minie bullet; everybody who heard it was struck by it (*Austin Phelps*).

Homeward serenely she walked, with God's benediction upon her;  
 When she had passed, it seemed like the ceasing of exquisite music.  
*Evangeline.*

Yet not for those,  
 Nor what the potent victor in his rage  
 Can else inflict, do I repent or change,  
 Though chang'd in outward luster, that fix'd mind,  
 And high disdain from sense of injur'd merit,  
 That with the Mightiest rais'd me to contend,  
 And to the fierce contention brought along  
 Innumerable force of spirits arm'd,  
 That durst dislike his reign, and me preferring,  
 His utmost power with adverse power oppos'd  
 In dubious battle on the plains of Heaven,  
 And shook his throne. What though the field be lost?  
 All is not lost; th' unconquerable will,  
 And study of revenge, immortal hate,  
 And courage never to submit or yield,  
 And what is else, not to be overcome;  
 That glory never shall his wrath or might  
 Extort from me. To bow and sue for grace  
 With suppliant knee, and deify his power,  
 Who from the terror of this arm so late  
 Doubted his empire; that were low indeed,  
 That were an ignominy and shame beneath  
 This downfall; since, by fate, the strength of Gods  
 And this empyreal substance cannot fail;  
 Since, through experience of this great event,  
 In arms not worse, in foresight much advanc'd,  
 We may with more successful hope resolve  
 To wage, by force or guile, eternal war,  
 Irreconcilable to our grand foe,  
 Who now triumphs, and, in th' excess of joy  
 Sole reigning, holds the tyranny of Heaven.

*Satan to Beelzebub (Paradise Lost).*

#### BOOKS OF REFERENCE.

Lord's "Characteristics and Laws of Figurative Language,"  
 Kames's "Elements of Criticism," Longinus on the Sublime.



## PART V.

### FUNCTIONS AND TECHNIC OF STANDARD PROSE FORMS.

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#### LESSON XXX.

##### THE LETTER.

I should recommend anyone who wants to learn the art of composing English to write simply and unaffectedly, and to take all the pains he can *even with a common letter*. — PROFESSOR JOWETT.

From the time when I was a schoolboy, my mother's letters impressed me very forcibly, and I used even then to try to imitate her style. In this you will see that I had a great advantage over most lads. In all cases, however, I should say, to boys and young men, It is worth while *to take pains about the home letters*. Most boys have no other opportunity for putting *their own impressions* upon paper. — F. MARION CRAWFORD.

**The Separate Forms of Prose Expression.** — Lanier pointedly remarked, that there is no book extant in any language which gives a conspectus of all the well-marked, widely varying, literary prose forms which have differentiated themselves in the course of time, — the novel, the sermon, the newspaper leader, the scientific essay, the popular magazine article, the semi-scientific lecture, etc., each of which has its own limitations and fitnesses, quite as well defined as the sonnet form, the ballad form, the drama form, and the like, in verse. Part V. of the present volume is devoted to a discussion of the principles governing the construction of these several prose forms, — the letter, the essay, the history and the biography, the novel, and the sermon.

**A Letter** is a written message or communication from one person to another. Letter writing, or correspondence, is one of the most important branches of composition, as it enters so largely into the daily business of life. Few aspire to be novelists, essayists, or historians; but every one, in this age, is under the necessity of conveying his opinions or his feelings through the medium of the letter. To do this in a refined and masterly manner is an accomplishment expected of every cultured person.

**General Essentials and Cautions.**—Ease, simplicity, suggestion of having been unstudied, and a cordial sincerity, characterize every good letter. Mechanically, legibility is of first importance. A scrawl is an insult to the receiver of the letter; while a cramped, formless handwriting obscures the meaning intended to be conveyed. When affected, illegibility is the most foolish of vices. In many senses it does not pay

“To hold it, as your statists do,  
A baseness to write fair.”

Flourishes are vulgar. Underlining would be unnecessary were every sentence constructed in accordance with the rules of energy. Interlineations, blots and erasures, cross-lining, and abbreviations<sup>1</sup> of common words, are not respectful; they favor the impression that the writer of the letter does not consider the person addressed of sufficient importance to warrant the exercise of common politeness.

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<sup>1</sup> The abbreviation *inst.* for *instant* (in the present month) is permissible. Many also use *prox.* for *proximo* (in the next month), and *ult.* for *ultimo* (in the last month); as, “the 6th ult.” Dates, together with designations by number, are written in Arabic figures. Ordinary numbers and quantities are expressed in words. The number of a house is indicated in figures; the number of a street is, in refined letters and notes, written out in full; as, No. 451 East Twenty-seventh Street.

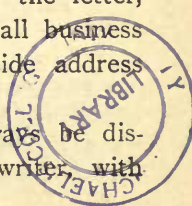
When necessary words are omitted, or opportunity for improvement in wording becomes obvious, no course is left to the correspondent except to rewrite. Lathrop the novelist relates that it was the practice of his mother to make him write the simplest letter as well as it was possible for him to do it within his powers and with the aid of her criticism. She would oblige him to rewrite a single letter a dozen times, until its forms and expression had been made simple, clear, graceful, serviceable, and specially fitted to the particular purpose for which it was intended. "My mother," he says, "taught me more in this way than all the teachers, lecturers, and manuals, I ever encountered." Advance toward ease and correctness of expression must certainly be more rapid in the case of students who may be induced to regard the writing of every letter as an opportunity for applying their rhetorical knowledge.

Misspelling, false syntax, and indifference to punctuation, indicate unpardonable carelessness. Finally, a polite letter is now written on unruled paper (lines suggest the untrained correspondent), and always in black ink. It is unsafe, unbusinesslike, and impolite, to write a letter in lead pencil. Only snobs, children, and rustics, affect colored inks. — All letters, except such as are insulting, require prompt answer.

**Mechanical Plan.** — There is a plan or method in accordance with which every polite letter is constructed. All persons of taste follow this plan; and no brilliancy of thought in the letter itself, no individuality of style, nor elegance of handwriting, will compensate for disregard of the law of order as it applies to the letter.

The diagram on the following page illustrates the ordinary letter plan. It is considered more polite to place the inside address below and to the left of the signature, rather than at the beginning of the letter, between the date and the salutation. In all business and official correspondence, however, the inside address is usually placed at the beginning.

**The Date, or Heading,** which should always be distinctly stated, includes the address of the writer, with



the month, day of the month, and the year, of writing. American usage approves this order; e.g., May 20, 1895, instead of 20th May, 1895.

The **Salutation** is the greeting of respect with which a well-ordered letter begins; as, Sir, Dear Madam, My

Dear Doctor. Dear Sir (plural, Gentlemen or Dear Sirs) is the usual salutation in this country. *Sir* is more formal, less personal, and is largely reserved for official correspondence.

The salutation should stand to the left, on a line below the date ; each adjective or noun in it is capitalized, and a colon should follow it when it stands alone.

In case, however, the inside address precedes, it is customary to place after the latter a colon, followed by a dash, and a comma after the salutation ; as,

*The Reverend A. P. Westlake, D.D.,  
Pastor of the First Presbyterian Church:—*

DEAR SIR,

The President of the United States is properly addressed in the salutation of a letter as " Mr. President ;" the governor of a state, as " Your Excellency," or plain " Sir ;" the mayor of a city, as " Sir," or " Your Honor ;" an archbishop, as " Most Reverend and Respected



(or Dear) Sir;" a bishop, as "Right Reverend (and Dear) Sir;" a Protestant archdeacon, in common with all clergymen below the rank of bishop, and with Jewish rabbis, as "Reverend Sir," or "Reverend and Dear Sir;" a Catholic archdeacon, as "Venerable Sir." Women at the head of religious orders or houses are saluted as "Madam," and in the plural as "Respected Ladies."

In the case of a firm composed of men and women, the grammatical rule of gender gives preference in the salutation to "Gentlemen." This is unsatisfactory and essentially incorrect, but there is no alternative. The Quakers surmount the difficulty by using as a salutation, "Esteemed Friends." Should a firm be composed of *one* woman and *one* man, usage dispenses with the salutation, and begins the letter directly with the address, employing "Messrs." as a pre-title; thus, "Messrs. Mary Pond & Co." The firm as a firm is regarded as sexless. To salute either as "Ladies" or "Gentlemen" would be manifestly absurd.

**The Body of the Letter** should begin on the line below the salutation. If the matter is sufficiently voluminous to cover the first page and a part or the whole of the second, it is allowable to write on pages *one* and *three*. But if more than two pages are to be occupied, the order should be *one, two, three, four*, and not *one, three, two, four*, — a confusing and disorderly arrangement.

**The Complimentary Close** is the formal leave taking, and varies according to the relations existing between the persons in correspondence and the nature of the salutation. *Faithfully, Cordially, Sincerely*, or *Truly yours*, may close any but an official letter. *Respectfully* and *Very respectfully* imply formality, and would be out of harmony with a familiar salutation like "Dear John."

A letter addressed to the President of the United States should close with "Most respectfully your obedient servant," or "I have the honor to subscribe myself most respectfully," etc.; a letter to a senator, a governor, or a mayor, with "I have the honor to be (or

remain) your obedient servant ;" a letter to a bishop, with " I have the honor to be, Most Reverend Sir (*archbishop*), Right Reverend Sir (*bishop*), your obedient servant."

**The Signature** must be present on the line below the complimentary close, must be legible, and must be the usual name of the person affixing it. Thousands of letters without signatures annually find their way into the Dead Letter Office, many of them containing money. Certain persons are affected in their signatures ; she who is universally known as Mary L. Seabury becomes on paper M. Louise Seabury. Moreover, the receiver of a letter is under obligation to accept the writer's signature as his name. If a correspondent signs himself as Harry Townsend Nixon or Fred Mather, we are not warranted in addressing him as Henry in the one case or as Frederick in the other. Women corresponding with strangers should always indicate their sex, as well as whether married or single, by prefixing to their names *Miss* or *Mrs.* inclosed in parentheses.

**The Inside Address** includes the name of the person written to, with pre-title and post-title, and, as taste directs, the place of residence. Pre-titles, with the exception of *Mr.*, *Dr.*, *Rev.*, and *Hon.*, are to be written out in full ; the last three preferably follow this rule. The abbreviations *Col.*, *Gen.*, *Capt.*, *Pres.*, etc., are impolite. Clergymen should be addressed as "*The Reverend* ;" a Jewish rabbi, as "*The Reverend Rabbi* ;" women who are entitled to the distinction, as "*The Reverend Mother Superior*," "*The Right Reverend Lady Abbess*."

Gentlemen without professional titles are properly addressed as "*Mr.*" (abbreviation of the Latin *magister*, meaning *master*) ; but "*Esq.*" after the name is preferred

by some to "Mr." before it, although the title *Esquire* is un-American and in this country meaningless. *Mr.* occurs on the title-page of the First Folio, 1623, "Mr. William Shakespeare;" and the poet's father, on becoming high bailiff of Stratford in 1568, was addressed as "*Mr.* John Shakysper." The proper address for boys is "Master." The plural of Mr. or Master is Messrs. (Messieurs), the Messrs. Smith.

The feminine of Mr. or Master is *Miss* for an unmarried woman, *Mrs.* for a married woman (both abbreviations of *Mistress*, still used in England and Scotland as a pre-title). The plural of Miss Jones is *the Misses Jones*; the plural of Mrs. Jones is *the Mrs. Jones*. Neither *Miss* nor *Mrs.* can be used alone in the salutation like the vocative *Sir*; in each case we must write "Madam" or "Dear Madam" (preferable to *Madame*, which, except in the case of French ladies, is an affectation).

A widow is properly addressed by her late husband's initials or Christian name; as, Mrs. John P. Wells. She should adopt the same form on her visiting cards; but for all business purposes, as in signing a check or receipt, custom requires her to use her own name.

Forms like the following are relinquished by all refined persons to the exclusive use of the snobbish, — *Mrs. General Bonner, Mrs. Senator Shoddy, Mrs. Doctor Jones, the Reverend Mrs. Ostentation.*

Post-titles must not repeat pre-titles. A college professor may be a doctor of laws, and in such case is properly addressed as "Professor —, LL.D.;" but it is overdoing matters to write, "The Reverend Doctor J. T. Westlake, LL.D., although the pre-title *Doctor* may imply D.D., an entirely different title from LL.D. The tendency is to be sparing in the use of post-titles, except in catalogues.

The following letter illustrates the form given on p. 324, filled out in accordance with polite usage:—

LANCASTER, NEW HAMPSHIRE,  
May 20, 1895.

GENTLEMEN :

Your favor of the 17th instant is at hand. We regret our inability to furnish you with the information you request. The persons referred to moved from this town to the State of Ohio about three years ago, and have not since been heard from.

Respectfully yours,

A. H. WHITNEY.

MESSRS. W. F. OTIS & Co.  
Troy, New York.

**Postscripts** are allowable in letters of friendship, excusable in business letters, impertinent in official letters. A postscript may represent the height of rhetorical tact. Cases arise in which a long letter may be written on irrelevant matters in order to find opportunity, through the medium of a clever postscript, to mention as an after-thought the really important point, which could not be brought *directly* to the attention of the person addressed. Postscripts are signed only with initials.

**The Superscription or Outside Address** repeats the inside address, and includes the number of the street or avenue, the name of the post office, of the county (where necessary), and of the State. "No. 343, Madison Avenue," is English usage; the comma is usually omitted in America. An envelope addressed to the President of the United States should read, "To the President, Executive Mansion, Washington, D.C.;" to the governor of a state, "To His Excellency, the Governor of ——."

**Folding and Sealing.**—Note sheets folded once so as to form a square, and square envelopes, are everywhere polite. The folded sheet should be placed in the envel-



ope with the open edge outward. If a long envelope is used, the sheet must be folded twice so as to fit the envelope. When full-sized letter paper is employed, turn up the bottom of the sheet toward the top, and crease the fold when the reduced length of the sheet is such as to fit the length of the envelope selected. Then fold twice in the opposite direction, having in view the width of the envelope. If commercial sizes are preferred, and a correspondingly long envelope is required, fold the letter twice, beginning at the bottom.

Persons of taste avoid tinted, scalloped, and scented paper, fancifully shaped envelopes, and many-colored monograms. Most envelopes are gummed to facilitate sealing; the use of sealing wax, however, has again become fashionable.

**Post Cards** imply haste, and hence sacrifice of all formality and courtesy. Those who use them, owing to the limited space at command, omit the salutation and the complimentary close. The date and the signature are of course indispensable. Only the ignorant and vulgar confide secrets, and write matters of personal interest, on post cards; only the impertinent read post cards intrusted to them for delivery.

**The Form of the Letter** has been used for essays, novels, histories, etc.; that is, these compositions have been divided into parts, each of which commences with an address to some friend of the author, or imaginary personage, as if it had passed as an actual communication. Thus we have Russell's "History of Modern Europe," narrated in numerous letters to his son; Schiller's "Æsthetical Letters;" Bishop Warburton's "Letters from a Prelate to One of his Friends;" Montesquieu's "Persian Letters," designed to convey political instruc-

tion; Hamerton's "The Intellectual Life," a series of letter essays; Lanman's "Letters from a Landscape Painter," containing delightful descriptions of Horicon, Moosehead, and the Catskills; Headley's "The Adirondack," the story of the woods as he found them in 1846 to 1848, charmingly told in letters to a friend (see p. 343).

The practice of conveying information in letters began early in English history. The so-called Paston Letters are a collection written during the Wars of the Roses, and are invaluable for the light they throw on the national and social conditions of the time. James Howell, who lived under Charles I. and the Protectorate, embodied in the form of epistles accounts of his travels on the Continent, showing, according to his publisher, that "familiar letters are capable of the highest speculations and solidest kind of knowledge." As the English developed into a literary people, letters served as a vehicle for the expression of feelings and opinions, until, in the time of Pope, epistolary correspondence became an elegant art. The letters of Lady Mary Wortley Montagu are still read as models of style in this department. An illustration is appended:—

*TO THE COUNTESS OF BUTE.*

[Proposing a learned education for her daughter.]

DEAR CHILD:

You have given me a great deal of satisfaction by your account of your eldest daughter. I am particularly pleased to hear she is a good arithmetician; it is the best proof of understanding. The knowledge of numbers is one of the chief distinctions between us and the brutes. If there is anything in blood, you may reasonably expect your children should be endowed with an uncommon share of good sense. Mr. Wortley's family and mine have produced some of the greatest men that have been born in England: I mean Admiral Sandwich, and my grandfather, who was distinguished by the name of Wise William [Pierrepont]. I have heard Lord Bute's father mentioned as an extraordinary genius, though he had not many opportunities of showing it; and his uncle, the present Duke of Argyll, has one of the best heads I ever knew. I will therefore speak to you as supposing Lady Mary not only capable, but desirous, of learning: in that case by all means let her be indulged in it. You will tell me I did not make it a part of your education; your prospect was very different from hers. As you had no defect either in mind or person to hinder, and much in your circumstances to attract,

the highest offers, it seemed your business to learn how to live in the world, as it is hers to know how to be easy out of it. It is the common error of builders and parents to follow some plan they think beautiful (and perhaps it is so), without considering that nothing is beautiful that is displaced. Hence we see so many edifices raised that the raisers can never inhabit, being too large for their fortunes. Vistas are laid open over barren heaths, and apartments contrived for a coolness very agreeable in Italy, but killing in the north of Britain. Thus every woman endeavors to breed her daughter a fine lady, qualifying her for a station in which she will never appear, and at the same time incapacitating her for that retirement to which she is destined. Learning, if she has a real taste for it, will not only make her contented, but happy in it. No entertainment is so cheap as reading, nor any pleasure so lasting. She will not want new fashions, nor regret the loss of expensive diversions, or variety of company, if she can be amused with an author in her closet. To render this amusement extensive, she should be permitted to learn the languages. I have heard it lamented that boys lose so many years in mere learning of words; this is no objection to a girl, whose time is not so precious. She cannot advance herself in any profession, and has therefore more hours to spare; and, as you say her memory is good, she will be very agreeably employed this way. There are two cautions to be given on this subject: first, not to think herself learned when she can read Latin, or even Greek. Languages are more properly to be called vehicles of learning than learning itself, as may be observed in many schoolmasters, who, though perhaps critics in grammar, are the most ignorant fellows upon earth. True knowledge consists in knowing things, not words. I would wish her no further a linguist than to enable her to read books in their originals, that are often corrupted, and always injured, by translations. Two hours' application every morning will bring this about much sooner than you can imagine, and she will have leisure enough besides to run over the English poetry, which is a more important part of a woman's education than it is generally supposed. Many a young damsel has been ruined by a fine copy of verses, which she would have laughed at if she had known it had been stolen from Mr. Waller. I remember, when I was a girl, I saved one of my companions from destruction, who communicated to me an epistle she was quite charmed with. As she had a natural good taste, she observed the lines were not so smooth as Prior's or Pope's, but had more thought and spirit than any of theirs. She was wonderfully delighted with such a demonstration of her lover's sense and passion, and not a little pleased with her own charms, that had force enough to inspire such elegances. In the midst of this triumph, I showed her that they were taken from Randolph's poems, and the unfortunate transcriber was dismissed with the scorn he deserved. To say truth, the poor plagiarist was

very unlucky to fall into my hands ; that author, being no longer in fashion, would have escaped anyone of less universal reading than myself. You should encourage your daughter to talk over with you what she reads ; and, as you are very capable of distinguishing, take care she does not mistake pert folly for wit and humor, or rhyme for poetry, which are the common errors of young people, and have a train of ill consequences. The second caution to be given her (and which is most absolutely necessary) is to conceal whatever learning she attains with as much solicitude as she would hide crookedness or lameness. The parade of it can only serve to draw on her the envy, and consequently the most inveterate hatred, of all he and she fools, which will certainly be at least three parts in four of all her acquaintance. The use of knowledge in our sex, besides the amusement of solitude, is to moderate the passions, and learn to be contented with a small expense, which are the certain effects of a studious life. And it may be preferable even to that fame which men have engrossed to themselves, and will not suffer us to share. You will tell me I have not observed this rule myself ; but you are mistaken. It is only inevitable accident that has given me any reputation that way. I have always carefully avoided it, and even thought it a misfortune. The explanation of this paragraph would occasion a long digression, which I will not trouble you with, it being my present design only to say what I think useful for the instruction of my granddaughter. If she has the same inclination (I should say passion) for learning that I was born with, history, geography, and philosophy, will furnish her with materials to pass away cheerfully a longer life than is allotted to mortals. I believe there are few heads capable of making Sir I. Newton's calculations, but the result of them is not difficult to be understood by a moderate capacity. Do not fear this should make her affect the character of Lady —, or Lady —, or Mrs. —; those women are ridiculous, not because they have learning, but because they have it not. One thinks herself a complete historian, after reading Echard's "Roman History ;" another, a profound philosopher, having got by heart some of Pope's unintelligible essays ; and a third, an able divine, on the strength of Whitefield's sermons. Thus you hear them screaming politics and controversy.

It is a saying of Thucydides, ignorance is bold and knowledge reserved. Indeed, it is impossible to be far advanced in it without being more humbled by a conviction of human ignorance than elated by learning. At the same time I recommend books, I neither exclude work nor drawing. I think it is as scandalous for a woman not to know how to use a needle as for a man not to know how to use a sword. I was once extreme fond of my pencil, and it was a great mortification to me when my father turned off my master, having made considerable progress for a short time I learnt. My overeagerness in the pursuit of it had brought a weakness on my eyes that made it neces-



sary to leave it off ; and all the advantage I got was the improvement of my hand. I see, by hers, that practice will make her a ready writer. She may attain it by serving you for a secretary, when your health or affairs make it troublesome to you to write yourself ; and custom will make it an agreeable amusement to her. She cannot have too many for that station of life which will probably be her fate. The ultimate end of your education was to make you a good wife (and I have the comfort to hear that you are one); hers ought to be to make her happy in a virgin state. I will not say it is happier, but it is undoubtedly safer, than any marriage. In a lottery, where there are (at the lowest computation) ten thousand blanks to a prize, it is the most prudent choice not to venture. I have always been so thoroughly persuaded of this truth, that, notwithstanding the flattering views I had for you (as I never intended you a sacrifice to my vanity), I thought I owed you the justice to lay before you all the hazards attending matrimony : you may recollect I did so in the strongest manner. Perhaps you may have more success in the instructing of your daughter. She has so much company at home, she will not need seeking it abroad, and will more readily take the notions you think fit to give her. As you were alone in my family, it would have been thought a great cruelty to suffer you no companions of your own age, especially having so many near relations, and I do not wonder their opinions influenced yours. I was not sorry to see you not determined on a single life, knowing it was not your father's intention, and contented myself with endeavoring to make your home so easy that you might not be in haste to leave it.

I am afraid you will think this a very long and insignificant letter. I hope the kindness of the design will excuse it, being willing to give you every proof in my power that I am

Your most affectionate

MOTHER.

Lady Mary, Madame de Sevigné ("the most admirable letter writer that ever lived"), and Madame d'Arblay, are proofs of the truth of Bulwer's saying, "A woman is the genius of epistolary correspondence."

Later English letters that may be read by the student with advantage are the lively, pointed, and witty productions of Horace Walpole ; the letters of Chesterfield, "the gentleman on paper ;" the artless letters of Gray ; the letters of Cowper, which have been characterized as "the pure effusions of a sweet and loving soul ;" and

those from the pen of Thomas Hood, "dipped alike in the springs of laughter and the sources of tears."

The English Grammar of William Cobbett, which Hazlitt described as "interesting as a storybook," the author tells us he "put into the form of letters to his fourteen-year-old son James, in order that he might be continually reminded that he was addressing persons who needed to be spoken to with great clearness." That a subject like grammar may be delightfully taught in this way is evidenced in the following letter on Syntax as relating to Articles :—

MY DEAR JAMES :

Before you proceed to my instructions relative to the employing of Articles, you will do well to read again all the paragraphs in Letter IV. Our Articles are so few in number, and they are subject to so little variation in their orthography, that very few errors can arise in the use of them. But, still, errors may arise ; and it will be necessary to guard you against them.

You will not fall into very gross errors in the use of the Articles. You will not say, as in the erroneous passage cited by Doctor Lowth, "And I persecuted this way unto *the* death," meaning *death generally* ; but you may commit errors less glaring. "The Chancellor informed the Queen of it, and she immediately sent for *the* Secretary and Treasurer." Now, it is not certain here whether the Secretary and Treasurer be not one and the same person ; which uncertainty would have been avoided by a repetition of the Article : "*the* Secretary and *the* Treasurer:" and you will bear in mind, that in every sentence, the very first thing to be attended to is *clearness as to meaning*.

Nouns which express the whole of a species do not, in general, take the definite Article ; as, "*Grass* is good for horses, and *wheat* for men." Yet, in speaking of the appearance of the face of the country, we say, "*The* grass looks well ; *the* wheat is blighted." The reason of this is that we are, in this last case, limiting our meaning to *the* grass and *the* wheat which are on the ground at this time. "How do *hops* sell ? *Hops* are dear ; but *the* hops look promising." In this respect there is a passage in Mr. Tull which is faulty. "Neither could weeds be of any prejudice to *corn*." It should be "*the* corn ;" for he does not mean corn universally, but *the* standing corn, and *the* corn amongst which weeds grow ; and therefore the definite Article is required.

“Ten shillings *the* bushel,” and like phrases, are perfectly correct. They mean, “ten shillings *by the* bushel or *for the* bushel.” Instead of this mode of expression, we sometimes use, “Ten shillings *a* bushel;” that is to say, ten shillings *for a* bushel, or a bushel *at a time*. Either of these modes of expression is far preferable to *per* bushel; for the *per* is not English, and is, to the greater part of the people, a mystical sort of word.

When there are several nouns following the indefinite Article, care ought to be taken that it *accord with them*. “A dog, cat, owl, and sparrow.” *Owl* requires *an*; and therefore the Article must be repeated in this phrase; as, *a* dog, *a* cat, *an* owl, and *a* sparrow.

Nouns signifying fixed and settled collections of individuals, as *thousand*, *hundred*, *dozen*, *score*, take the indefinite Article, though they are of plural meaning. It is a certain *mass*, or *number*, or *multitude*, called a *score*, and so on; and the Article agrees with these understood words, which are in the singular.

**Varieties of Letters.** — The principal varieties of letters are: —

**News Letters**, containing accounts of what has happened or is happening elsewhere than at the place of publication, of physical features, natural resources, scenery, etc. The writing of such letters has become a profession, and they now form a feature of all leading newspapers. Profundity is not expected, unless they treat of political, religious, or other serious topics. They should rather be characterized by brilliancy of thought, and an original, striking mode of expression. Their effect may often be increased by strokes of humor, and what is commonly called *piquancy*, or a pleasing vein of sarcasm on persons and things in general. Taste and judgment are required for a proper selection of subjects. The space allowed, being generally limited, should be filled to the best advantage. Local gossip should be avoided; topics of general interest only are admitted, as in the following from the consul at Bagdad in regard to agriculture in Babylonia:—

BAGDAD, July 7, 1894.

In ancient times, when the whole of Babylonian Mesopotamia, and the greater portion of the tract intervening between the Tigris and the mountains of Persia and Kurdistan, were artificially irrigated, this region held the principal granaries of the world. Such was the fertility of the soil, that, according to Herodotus, it yielded commonly two hundredfold, and sometimes three hundredfold. Now agriculture, as well as all other industries, is in a deplorable state; and the yield of both wheat and barley is said to average but twentyfold, — less than five bushels of the former, and not much more of the latter, being produced per acre.

For the correctness of this statement, however, I do not like to vouch, as on no subject is reliable information obtainable here. Indeed, a dozen grain merchants, both Europeans and natives, of whom I made inquiry, assured me that measure and weight were not consulted either in sowing or reaping; but an ex-robber chief, who now tills the soil, told me that on a fidan of land he sows eight wezneh of wheat or ten of barley, from which he reaps eight and ten toghar respectively. Now, a fidan is said to be 734 meters square, or about  $135\frac{1}{2}$  acres, while a wezneh is 100 kilograms, and a toghar 20 wezneh. From these data, I figure that an acre of land produces 4.3 bushels of wheat.

Only small patches of ground close to the river banks are now cultivated. Seedtime is in November, and harvest time in May. The plowing consists merely in superficial scratching with a wooden stick. As the rainfall is insignificant, irrigation becomes necessary, and the water is raised from the river in skins by means of a rope running over a wooden roller between two uprights, oxen furnishing the motive power. These rollers are never lubricated, and can be heard a mile away.

The grain is cut with a sickle, the blade of which is about eight inches long, and slightly curved. The grain is piled up around a stake, and trampled by horses tied to the stake with a long rope, so that they walk in an ever-narrowing circle (as the rope winds around the stake), dragging after them a box on rollers supplied with knives. This constitutes the thrashing, and at the same time cuts the straw, which is used for cattle feed and in brick-making. The grain is stored in artificial caves, the openings of which are covered with earth to conceal them from robbers and tax collectors.

To prepare bread, the grain is first pounded in a large wooden mortar, two women wielding the pestle. It is then tossed up in the air (winnowed) several times from a basket, in order to separate the chaff from the grain, after which it is ground in a hand mill. Some mills are moved by horse power. No yeast is used. The flour is mixed with unfiltered river water, which holds a large quantity of sand in suspension, not to mention other



impurities. The dough is then formed into cakes, and these are baked on hot ashes in a circular mud oven open at the top. This bread is preferred to European or American bread, not only by the Arabs, but by Europeans who have resided here any length of time. To me it is extremely unpalatable.

Farmers are taxed ten per cent of their crops, and twenty per cent if the crops are produced without irrigation. Vegetables are taxed similarly. Date trees are taxed one piaster (4.4 cents) per tree, and two piasters if irrigation is dispensed with. Other taxes must be paid every time the products are moved.

The quantity of grain exported varies greatly from year to year. In 1889, two hundred hundredweight (373 bushels) of wheat were shipped to England. This year the crops have been almost totally destroyed; and there will probably be nothing to export, though last year's crops, of which but little has been sold, will prevent a famine.

As population increases, Irak, or Babylonia, will again become one of the leading food-producing lands. The ancient irrigation canals can easily be restored, and this will relieve the spring pressure of water in the rivers, and prevent inundations. If trees were then planted along the banks of the canals, it would probably change the climate by increasing the rainfall, and distributing it more evenly throughout the year, which would again lower the extreme summer heat, and equalize the temperature. With intelligent encouragement given to agriculture, this whole region could be reconverted into a garden. By the aid of modern methods and machinery, thirty-two million acres of desert and swamp lands between Mosul (ancient Nineveh) and the Persian Gulf could be transformed into grain fields and fruit gardens more productive than any others in the world.

**Business Letters.** — In business or mercantile letters, brevity and clearness are all important. Neither writer nor receiver of letter has time to waste on redundances and digressions; the former should confine himself strictly to the business in hand, and aim at the greatest degree of conciseness consistent with perspicuity. Ambiguous language is likely to be interpreted to the advantage of the person or firm addressed. Obscurity may cause embarrassing delay or serious mistake. Hence short sentences without ornament are adapted to this form of letter. Nowhere is carelessness to be more scrupulously guarded against.

**Official Letters** are such as pass between men in office, respecting public affairs. They are always formal, and abound in phrases of courtesy. Their style should be firm and dignified. The tendency at present is to address the office rather than the temporary incumbent : thus, "To the General commanding the Armies of the United States."

**Letters of Friendship, or Domestic Letters.** — A good letter of friendship bears the same relation to other kinds of writing that familiar conversation does to the more dignified varieties of speech. It is, as Pope called it, "a talk on paper." The charm of such a letter is its naturalness, its freedom from stiffness and affectation. It should be a mirror of the writer's mind, and nothing is so likely to insure this as a conversational style. We should write as we would speak were the friend we address suddenly to make his appearance, yet, of course, with more deliberation and care. If his stay were to be brief, we would naturally touch only on the more interesting topics ; and so, in a letter, where we are necessarily limited, we should give preference to those subjects that are most important.

Writers of domestic letters are especially cautioned against *diffuseness*, which arises from a fear that they may not have sufficient matter to fill the sheet ; against *flippancy*, which results from heedlessness of the fact that what is committed to paper is not, like conversation, forgotten, but is preserved, and may at any time be made public ; and against *egotism*. The latter cannot but be distasteful to the person addressed, no matter how great his interest in the writer. A friend, of course, expects from his correspondent some personal intelligence ; but he looks for other matter along with it, and will inevitably be struck with the bad taste of one who confines his letter to an enumeration of his own exploits, or those of the limited circle to which he belongs. In like manner, we should avoid filling a letter with details relating to persons with whom the friend addressed is unacquainted.

**Notes of Ceremony and Compliment.** — A short letter is called a note. Formal notes of invitation, acceptance, and regret, are written in the third person, and are dated at the bottom without signature. Thus :—

## INVITATION.

*The Reverend and Mrs.  
Charles F. Kellogg present  
their compliments to Mrs.  
Baker, and request the pleas-  
ure of her company at the  
Rectory on Thursday evening,  
the 16th instant, at eight  
o'clock.*

*No. 70 Highland Avenue,  
December the eighth.*

## ACCEPTANCE.

*Mrs. Baker accepts with  
pleasure the polite invitation  
of the Reverend and Mrs.  
Charles F. Kellogg for the  
evening of the 16th instant.*

*No. 21 Third Street,  
December the ninth.*

Care must be taken to avoid the use of the first or second person after the third has been employed; as, "Mrs. White would be happy to accept Miss Jennings's invitation to luncheon, but I have a previous engagement."

When one is addressed directly in the second person as *you*, it is incumbent upon him to reply in the first as *I*.

## INVITATION.

*Larchmont,  
September the third.*

*Dear Sir :*

*Will you do me the favor  
to dine with me and a few  
friends to-morrow evening,  
at the Century Club, at seven  
o'clock?*

*Very truly yours,*

*GEORGE H. LYMAN.*

*Col. John Dixon.*

## REGRET.

*New York,  
September the third.*

*My Dear Sir :*

*I regret that a previous  
engagement will render it im-  
possible for me to dine with  
you to-morrow evening, as  
you kindly propose.*

*Faithfully yours,*

*JOHN DIXON.*

*Mr. George H. Lyman.*

In the case of a dancing party, it is usual to place the word *Dancing* below the invitation, on the left.

**Letters of Introduction** have in view either a business or social object. It is customary to leave them unsealed, and to write in the lower left-hand corner of the envelope the word *Introducing*, and under it the name of the person introduced. In a business letter of introduction, truth is of primary importance. It is false kindness to exaggerate the merits of the bearer, or to recommend in high terms an acquaintance but partially known.

Social letters of introduction should be written only for those whose standing and characters are known to be unexceptionable. The introduction by letter of an improper person or of a social inferior is inexcusable. Business letters of introduction are delivered in person; social letters of introduction are better sent by a servant or by mail, always with the card of the person introduced.

**Letters of Condolence** are letters expressing sympathy with persons in affliction. They are by far the most difficult of letters to write, great tact being necessary. Ill-judged consolation, instead of healing the wound, opens it afresh. A few simple, feeling words, are all that should be said, and these should be said as soon as practicable. Letters of condolence do not require answer.

The following delicately worded letter of sympathy, written by Thomas Jefferson to John Adams on the death of Mrs. Adams, may serve as a model: —

MONTICELLO, Nov. 13, 1818.

The public papers, my dear friend, announce the fatal event of which your letter of October the 20th had given me ominous foreboding. Tried myself in the school of affliction by the loss of every form of connection which can rive the human heart, I know well and feel what you have lost, what you have suffered, are suffering, and have yet to endure. The same trials have taught me, that, for ills so immeasurable, time and silence are the only medicine. I will not therefore by useless condolences open afresh the



sluices of your grief, nor, although mingling sincerely my tears with yours, will I say a word more where words are vain ; but it is of some comfort to us both that the time is not very distant at which we are to deposit in the same cerement our sorrows and suffering bodies, and to ascend in essence to an ecstatic meeting with the friends we have loved and lost, and whom we shall still love, and never lose again. God bless you, and support you under your heavy affliction.

THOMAS JEFFERSON.

**Letters of Congratulation** are those in which the writer professes his joy at the success or happiness of another, or at some event deemed fortunate for both parties or for the community at large. They should be brief, sincere, cordial, and to the point.

#### QUESTIONS.

What is a letter? State your opinion of the importance of epistolary correspondence. Mention the qualities of style essential in letter writing. Mechanically, what is of first importance? Characterize flourishes; underlining; interlineations; blots and erasures. How does Lathrop bear testimony to the value of early care in letter writing? As what should the student regard the writing of every letter? State the effect of letters written in lead pencil. Draw a diagram illustrating the mechanical plan of a letter. What does the date include? How would you characterize the omission of the date? (*As impolite.*) Should attention be called to the fact in answering? (*Always; thus: Yours without date is at hand.*) Define and illustrate the salutation of a letter. How should the President of the United States be addressed in the salutation? The governor of a state? The mayor of a city? An archbishop? A bishop? An archdeacon? A dean or chancellor? (*Very Reverend Sir.*) A cardinal? (*Most Eminent Sir, or Most Eminent and Reverend Sir.*) Women at the head of religious orders? What is the practice in the case of a firm composed of men and women? In the case of a firm consisting of *one* man and *one* woman?

Define and illustrate the complimentary close. State the essentials of the signature. What does the inside address include? What pre-titles may be abbreviated? State the proper mode of addressing a cardinal (*To his Eminence, Cardinal* —, no titles); a bishop (*The Right Reverend*); a Jewish rabbi; any clergyman; the dean of a

theological seminary (*The Very Reverend the Dean of —*); a judge (*The Honorable*); the mayor of a city (*To the Honorable. —, Mayor of —*); the Senate as a body (*To the Honorable the Senate of the State of —*, salutation, *Honorable Sirs*); a gentleman without professional title. How are unmarried women addressed? Married women? Widows? State your opinion of the forms, *Mrs. General Bonner, Mrs. Doctor Drugs*. What principles govern the placing of post-titles? What rhetorical value have postscripts? What is the superscription? What letters merit answers? In answering a letter, what is always proper at the outset? (*To acknowledge the receipt of the correspondent's communication.*) Give directions for folding and sealing letters. Where on the envelope should the stamp be affixed? (*In the upper right-hand corner, with a narrow margin on each side.*) For what only may post cards be used? Specify purposes for which the letter form has been employed. Name some prominent letter writers.

What are news letters? What can you say of their popularity and value? By what should they not be characterized? State the essentials of a business letter. To what should such a letter be confined? Why should not matters of friendship be mentioned in a business letter? (*Business letters are often necessarily exhibited to those who have no personal interest in the correspondents.*) What is generally embodied in the opening sentence of an answer to a business letter? (*A statement of what such letter is understood to contain.*) How is it usual to begin a business letter in answer to another bearing the same date? (*Referring to yours of even date, or Yours of even date at hand.*) What style is adapted to letters of friendship? Into what errors are writers of such letters likely to fall? Describe a note of invitation. What is to be observed regarding the confusion of grammatical persons in such notes? Define letters of introduction. What is customary with respect to such letters? What cautions are to be observed? Explain letters of condolence, and the tact that is necessary in writing them. What are congratulatory letters? Who only write anonymous letters? (*The cowardly and unprincipled.*)

#### SUGGESTED EXERCISES.

Write a letter to Hilton, Hughes, & Co., of New York, requesting the firm to quote prices of spring silks.

Write a letter to the President at Washington, recommending A—— B—— for the position of United States Consul at Leghorn.

Write a letter to the "Chicago Times" on the recent explorations near Babylon (see consular reports for November, 1894); or on the agricultural outlook for the State in which you live; or on neighboring mining industries; or on native fishes, flora, or bird-life.

Write an invitation to a silver wedding.

Write a note requesting the loan of a volume.

Read before the class, and criticise, the following letters:—

*A LETTER FROM GOLDSMITH TO SIR JOSHUA REYNOLDS.*

MY DEAR FRIEND:

We had a very quick passage from Dover to Calais, which we performed in three hours and twenty minutes, all of us extremely seasick, which must necessarily have happened, as my machine to prevent seasickness was not completed. We were glad to leave Dover, because we hated to be imposed upon; so were in high spirits at coming to Calais, where we were told that a little money would go a great way. Upon landing two little trunks, which was all we carried with us, we were surprised to see fourteen or fifteen fellows all running down to the ship to lay their hands upon them. Four got under each trunk, the rest surrounded and held the hasps; and in this manner our little baggage was conducted, with a kind of funeral solemnity, till it was safely lodged at the customhouse. We were well enough pleased with the people's civility till they came to be paid; when every creature that had the happiness of but touching our trunks with their finger expected sixpence, and had so pretty, civil a manner of demanding it, that there was no refusing them. When we had done with the porters we had next to speak with the customhouse officers, who had their pretty, civil way too. We were directed to the Hôtel d'Angleterre, where a *valet-de-place* came to offer his service, and spoke to me ten minutes before I once found out that he was speaking English. We had no occasion for his services, so we gave him a little money—because he spoke English, and because he wanted it. I cannot help mentioning another circumstance. I bought a new ribbon for my wig at Canterbury, and the barber at Calais broke it in order to gain sixpence by buying me a new one.

OLIVER GOLDSMITH.

*ONE OF HEADLEY'S LETTERS FROM THE ADIRONDACK.*

FORKED LAKE, August. 1848.

DEAR H—:

Taking Mitchell along with me, we embarked on Monday in his birch-bark canoe for Forked and Raquette Lakes. Paddling leisurely up Long

Lake, I was struck with the desolate appearance of the settlement. Scarcely an improvement has been made since I was last here, while some clearings are left to go back to their original wildness. Disappointed purchasers, lured in by extravagant statements, have given up in despondency, and left. The best people are all going away ; and in a short time there will be nobody left but hunters. This wilderness will be encroached upon in time ; though it will require years to give us so crowded a population as to force settlements into this desolate interior of the State.

But our light canoes soon left the last clearing ; and, curving round the shore, we shot into Raquette River, and entered the bosom of the forest. As we left the lake, I saw a northern diver some distance up the inlet, evidently anxious to get out once more into open space. These birds (about the size of a goose), you know, cannot rise from the water except by a long effort and against a strong damp wind, and depend for safety entirely on diving and swimming. At the approach of danger they go under like a duck ; and when you next see them, they are perhaps sixty rods distant, and beyond the reach of your bullet. If cornered in a small pond, they will sit and watch your motions with a keenness and certainty that is wonderful, and dodge the flash of a percussion-lock gun all day long. The moment they see the blaze from the muzzle, they dive ; and the bullet, if well aimed, will strike exactly where they sat. I have shot at them again and again, with a dead rest ; and those watching would see the ball each time strike in the hollow made by the wake of the water above the creature's back. There is no killing them except by firing at them when they are not expecting it, and then their head and neck are the only vulnerable points. They sit so deep in the water, and the quills on their backs are so hard and compact, that a ball seems to make no impression on them. At least, I have never seen one killed by being shot through the body. Such are the means of self-preservation possessed by this curious bird, whose wild, shrill, and lonely cry on the lake at midnight, is one of the most melancholy sounds I ever heard in the forest.

Paddling up Raquette River, we at length came to Buttermilk Falls, around which we were compelled to carry our canoes. So in another place we were compelled to carry them two miles, around rapids, through the woods. Nothing can be more comical than to stand and see a party thus passing through the forest. First a yoke is placed across the guide's neck, on which the boat is balanced bottom side up, covering the poor fellow down to the shoulders, and sticking out fore and aft over the biped below in such a way as to make him appear half human, half supernatural, or at least entirely *un-natural*. But it was no joke to me to carry my part of the freight. Two rifles, one overcoat, one teapot, one lantern, one basin, and a piece of pork, were my portion. Sometimes I had a change ; namely, two oars and a



paddle, balanced by a tin pail in place of a rifle. Thus equipped, I would press on for a while, and then stop to see the procession, each poor fellow staggering under the weight he bore ; while in the long intervals appeared the two inverted boats, walking through the woods on two human legs in the most surprising manner imaginable. Though fagged out, I could not refrain from frequent outbursts of laughter, that made the forest ring again.

It was a relief to launch again ; and when at last we struck the river just after it leaves Forked Lake, and gazed on the beautiful sheet of water that was rolling and sparkling in the sunlight ahead, an involuntary shout burst from the party. A flock of wild ducks, scared at the sound, made the water foam as they rose at our feet, and sped away. Stemming the rapid stream with our light prows, we were soon afloat on the bosom of the lake. The wind was blowing directly in our teeth, making the miniature waves leap and dance around us as if welcoming us to their home. A white gull rose from a rock at our side ; a fishhawk screamed around her huge nest on a lofty pine tree on the shore, as she wheeled and circled above her offspring ; a raven croaked overhead ; the cry of loons arose in the distance — and all was wild yet beautiful. The sun was stooping to the western mountains, whose sea of summits was calmly sleeping against the golden heavens ; the cool breeze stirred a world of foliage on our right ; green islands, beautiful as Elysian fields, rose out of the water as we advanced ; the sparkling waves rolled as merrily under as bright a sky as ever bent over the earth ; and for a moment I seemed to have been transported into a new world. I never was more struck by a scene in my life. Its utter wildness, spread out there where the ax of civilization has never struck a blow, the evening, the sunset, the deep purple of the mountains, the silence and solitude of the shores, and the cry of birds in the distance, — combined to render it one of enchantment to me. My feelings were more excited, perhaps, by the consciousness that we were without any definite object before us, no place of rest, but sailing along looking out for some good point of land on which to pitch our camp.

Yours truly,

J. T. HEADLEY.

#### BOOKS OF REFERENCE.

James Wood Davidson's "The Correspondent," an indispensable writing-desk companion ; Gaskell's "Compendium of Forms ;" Payne's "Business Letter Writer and Book of Commercial Forms ;" Mrs. Dahlgren's "Etiquette of Social Life in Washington ;" Bainton's "The Art of Authorship," a repository of letters from eminent literary characters ; W. B. Scoone's "Four Centuries of English Letters."

## LESSON XXXI.

## THE ESSAY.

The essay is properly a collection of notes indicating certain aspects of a subject, rather than the orderly or exhaustive treatment of it. It is not a formal siege, but a series of assaults, essays, or *attempts*. It does not pursue its theme like a pointer, but goes hither and thither like a bird to find material for its nest, or a bee to get honey for its comb.— *New Princeton Review*.

The essay writer is the lay preacher upon that vague mass of doctrine which we dignify with the name of knowledge of life or of human nature.— *Cornhill Magazine*.

**An Essay is a Composition which appeals to the Understanding,** the faculty of comprehending, and of forming definite conclusions. It is concerned with a particular subject, which it treats in a manner calculated both to interest and instruct. The essay, therefore, is a form of Expository writing. Lord Bacon defined his essays as “brief notes set down significantly.” Minute treatment hardly falls within the province of the essayist.

The essay assumed its modern form and importance in the early part of the present century, through the contributions of a group of witty and learned writers to the great reviews and magazines. So popular and so necessary has this literary form become, that it has been said the number of essayists is now identical with the number of authors.

**The Style of the Essay** varies with the subject, as well as with the mood and genius of the writer, from the familiar to the formal and the profound. The themes of essays are largely abstract subjects, or topics connected

with life and manners. Such may be treated popularly or seriously. The style of Emerson's essays is preëminently *intellectual*; that is, intensely personal, broad, and philosophical. The matter impresses more than the manner; the thought, more than the dress. The writer must be a thinker to attain success in this form of essay. Addison, Goldsmith, Christopher North (*Professor John Wilson*), Matthew Arnold, and Lowell, wrote essays in a graceful, dignified, and finished style, which is described by the epithet *literary*. The *popular style* (in character easily understood, and sufficiently graphic to be entertaining, as in Washington Irving's "Sketch-Book") is adapted to the magazine article and the semiscientific lecture.

In regard to ornament, some of the styles referred to are *neat*, that is, employ it in moderation; others are *elegant*, or go to the extreme of safety in the use of figure and flower. A *florid* or luxuriant style is never in harmony.

**Classification.** — It may be inferred, from what has been said, that the essay writer is allowed greater latitude in the choice of his subject and in the manner and extent of its treatment, than the composer in any other department of prose. The term *essay* is singularly comprehensive; and a rigid classification of the compositions so designated — critical, historical, and miscellaneous — is hardly possible. Still, there are recognized forms, with precise objects in view, which are described and illustrated below.

**The Editorial, or Newspaper Leader,** is a short essay presented in a newspaper or periodical, written by the editor or one of his associates, and setting forth the position of the paper relative to some subject of the day. Its

object may be to persuade the reader, or merely to explain an event chronicled in the news columns. Sincerity is of vital importance. It is through his editorial page that the manager of a paper is empowered to shape public opinion, and direct public progress. His influence for good, if he be an honest, earnest, and fearless man, is all but incalculable. No office can reflect greater honor on the incumbent, none is charged with higher responsibility, than the editorship of an American newspaper.

James Gordon Bennett, of the "New-York Herald," once said that the highest achievement of the human intellect is a good editorial. We append a specimen of this kind of essay from the "Herald" of Nov. 2, 1894:—

*THE CZAR IS DEAD.*

Czar Alexander III. of Russia is no more. After several weeks of intense suffering, and in the midst of events connected with the imperial household almost tragic in their nature, the most solitary and sorrowful life of modern times has passed away. There had been for a few days hopes entertained that the great ruler might regain his health and strength, and that, instead of mourning at Livadia, there would be rejoicing at the nuptial solemnities of his son and successor, the Czarowitz. Everything was in readiness; and royal wedding guests were hastening to the Crimea to be present at the ceremony, when death suddenly stepped in. As if the fates had not already too cruelly tortured the dying Emperor, who while dying had been compelled to put aside one son, doomed to early death, from the succession to the throne, and had seen his Empress, one of the loveliest women in Europe, who had shared with him his high position and its terrible dangers, stricken down, mentally shattered.

The Czar lingered long enough in life to learn that the great world beyond the Russian Empire had at last come to judge his character and his reign with the justice so long denied them. For years he had been compelled to hear of himself as the impersonation of the harshest tyranny, of the worst example of imperial despotism, that Russia had ever produced. Happily, the English language, which for so many years vilified and condemned him, has during the past few weeks been used, especially in England, to make good the grievous wrong done through it in the past. Even England, for whom Lord Rosebery spoke the other day, finally came to acknowledge



his greatness as a ruler, his ardent love of peace, his supremacy for good in the councils of Europe, and his uprightness as a man and monarch.

Czar Alexander all through his life longed for release from the high position the fates gave him through the death of his elder brother. After he had become Czarowitz, he wrote a remarkable letter to M. Aksakoff, the great Panslavist, in which he said: "The position is too brilliant for my character, which is only contented with peace and family life. Court life does not suit me, and I suffer daily at being compelled to associate with the men at court. I cannot accustom myself to judge their miserable actions coolly. . . . In losing my brother I suffered an irreparable loss. I am not suited for the high mission which fate has ordained for me; for if as Czarowitz the burden appears unbearable, how much heavier will that be which in the future I shall have to bear!"

The world has learned to know how terrible was the burden of the dead Czar, who, because of the system that he was called upon to administer, and which he so thoroughly despised, for a period of thirteen years was never for a day safe from the devilish machinery of the assassin. His father, Alexander II., had been struck down by a Nihilist bomb at the very moment when a ukase was ready for his signature, granting a constitution to the Empire. And every wish of Alexander III. to grant concessions to his people was thwarted by the hideous attempts of the so-called revolutionists to annihilate him and the family of the Romanoffs. He might have been led; but he could not be driven.

In the death of Czar Alexander, the people of America sympathize deeply with the eighty millions of Russians in their grief. Between the United States and Russia there has been, to the surprise of the European world, an unbroken friendship that has lasted nearly a century. In some of the most critical periods of our history, Russia has been ready to assist us. It was the dead Czar's father, Alexander II., who, when Napoleon threatened to interfere during the Civil War, said to Prince Gortschakoff, his minister of foreign affairs: "Tell the French Emperor that the people of America have the same right to maintain a republican form of government as Europeans have to choose a monarchy, and we have no right to interfere in their affairs any more than they have to interfere in ours. And tell him further, Prince, that if he does interfere I will strike him."

The same generous feeling toward us has been shown by the late Emperor on more than one occasion. It is a friendship strange as it is spontaneous, and will, we trust, last through generations of czars yet to come, until the two peoples shall have accomplished their great missions, — the one to plant homes and commerce and industry across a broad continent from the Atlantic to the Pacific; the other to bear the standard of civilization across the breadth of Central Asia, from the Euxine to the China Sea.

**The Paragraph** is a miniature essay, containing a brief exposition of some point. It has become an important vehicle for conveying a thought in terse and readable language (p. 249). The present tendency of the editorial is toward the paragraph ; limited time and space compel the expression of views in this compact form.

The following paragraph is cut from the "Homiletic Review : " —

" Even if evils are not greater than formerly, they are more observed, and there is a stronger determination to expose them and to get rid of them. This is especially true respecting social and religious evils. If a London dog wears a necklace whose diamonds are worth over twelve hundred dollars, while poor, starving women are pleading for work at a penny an hour, the fact is sure to be published and to excite the severest comment. The crisis through which we are passing makes men keenly alive to the needs of the times and the shortcomings of believers. There is a wonderful awakening to the reality of things, and much is coming to light which formerly would not have been observed. If the criticism of the church is severe, it is because it is felt that a great reform is needed."

**The Review** is a critical essay, discussing the merits, defects, and faults, of some literary production. The chief essential of a good review is impartiality ; criticism is neither chronic censure nor reckless praise (see p. 14). Nothing is gained by "puffing" an undeserving book ; great injustice may be done by the sweeping condemnation of what is measurably meritorious. Scorching criticism always fails to shrivel the reputation of a really great work.

A true critic acquaints himself thoroughly with the good qualities of a composition before pronouncing judgment on the bad, regarding it as "a much shallower and more ignoble occupation to detect faults than to discover beauties." The latter, indeed, is the more difficult task ;

it implies finer taste organs and profounder knowledge, a wider range of sympathy, and greater freedom both from prejudice and prepossession, than indiscriminate fault-finding. As Dryden has justly sung, —

“Errors, like straws, upon the surface flow ;  
He who would search for pearls must dive below.”

Carlyle remarks as follows on the practice of reviewing : —

“In what is called reviewing, we are aware that to the judicious craftsman two methods present themselves. The first and most convenient is, for the Reviewer to perch himself resolutely on the shoulder of his Author, and therefrom to show as if he commanded him and looked down on him by natural superiority of stature. Whatsoever the great man says or does, the little man shall treat with an air of knowingness and light condescending mockery ; professing, with much covert sarcasm, that this and that other is beyond *his* comprehension, and cunningly asking his readers if they comprehend it ! Herein it will help him mightily, if, besides description, he can quote a few passages, which in their detached state, and taken most probably in quite a wrong acceptation of the words, shall sound strange, and, to certain hearers, even absurd ; all which will be easy enough, if he have any handiness in the business, and address the right audience ; truths, as this world goes, being true only for those that have *some* understanding of them. On the other hand, should our Reviewer meet with any passage, the wisdom of which, deep, plain, and palpable to the simplest, might cause misgivings in the reader, our Reviewer either suppresses it, or citing it with an air of meritorious candor, calls upon his Author, in a tone of command and of encouragement, to lay aside his transcendental crotchets, and write always thus, and *he* will admire him. Whereby the reader again feels comforted ; proceeds swimmingly to the conclusion of the ‘Article,’ and shuts it with a victorious feeling, not only that he and the Reviewer understand this man, but also that, with some rays of fancy and the like, the man is little better than a living mass of darkness.

“In this way does the small Reviewer triumph over great Authors ; but it is the triumph of a fool. In this way, too, does he recommend himself to certain readers, but it is the recommendation of a parasite, and of no true servant. The servant would have spoken truth in this case ; truth, that it might have profited, however harsh : the parasite glozes his master with sweet

speeches, that he may filch applause, and certain 'guineas per sheet,' from him; substituting, for ignorance which was harmless, error which is not so.

"Is it the Reviewer's real trade to be a pander of laziness, self-conceit, and all manner of contemptuous stupidity on the part of his readers, carefully ministering to these propensities, carefully fencing off whatever might invade that fool's paradise with news of disturbance? Is he the priest of Literature and Philosophy, to interpret their mysteries to the common man; as a faithful preacher, teaching him to understand what is adapted for his understanding, to reverence what is adapted for higher understandings than his? Or merely the lackey of Dullness, striving for certain wages, of pudding or praise, by the month or quarter, to perpetuate the reign of presumption and triviality on earth? If the latter, will he not be counseled to pause for an instant, and reflect seriously whether starvation were worse or were better than such a dog's-existence?"

**The Subjoined Specimen of the Review** is taken from "The New-York Evening Post" of Dec. 28, 1894. The student will notice how it summarizes the contents of the work under consideration, presenting not merely a just estimate of its style and technic, but at the same time extracting much useful information for the entertainment and instruction of the reader. When the saving of time is an object, the contents of books may thus be quickly reached through the medium of well-written reviews.

"'Wild Animals in Captivity; or, Orpheus at the Zoo, and Other Papers.'  
By C. J. Cornish. Macmillan & Co., 1894. Pp. viii. 340. 8vo. Illustrated.

"The publishers present in this volume a reprint of articles which originally appeared in the 'Spectator' and other British journals, together with some hitherto unpublished chapters, illustrated by admirable photographs of animals from life by Gambier Bolton, with a few reproductions of Japanese drawings of animals. The Bolton photographs, which number a baker's dozen, will be prized by everyone interested in wild animals. The best of them have hardly been surpassed in their class. The Japanese sketches, however, are not especially noteworthy; and much better ones might have been selected from the children's storybook of Japanese fairy tales, printed in Tokio with English text, at the instance of Professor Basil Hall Chamberlain.

"Apart from the illustrations, the book is not remarkable, being chiefly



made up of sketchy papers based on observations by the author at the Zoölogical Gardens, Regent's Park, London. These articles, while pleasantly written, hardly rise to the dignity of either literature or science ; though young people unacquainted with natural history will find in them, stated with sufficient accuracy, numerous facts about animals, birds, and insects, which it is well they should know. The only parts of the book which possess any flavor of originality are those which treat of some simple experiments on the susceptibility of various animals to musical sounds, and a discussion of a few points connected with patterns of coloration in animals.

“The author, assisted by a violinist, and later by a piccolo player, visited a number of the cages, and noted the behavior of their inmates. The tarantula showed no evidence of being affected by music ; but a nest of scorpions became violently agitated on the production of high and piercing notes. Snakes, especially the cobras, justified their reputation in Oriental story by marked responsiveness to and apparent interest in the sound of the violin. Most fourfooted animals were more or less pleasantly excited by the music. The wolves and jackals, exceptionally, showed strong dislike and fear, partly mingled with curiosity ; and the African elephant was evidently dissatisfied with the performance. Discords were universally received with a sudden start, and signs of displeasure. All animals, except cobras and wolves, showed pleasure and curiosity when listening to soft and melancholy music ; and all exhibited extreme dislike of loud, harsh sounds. The piccolo, among the instruments tried, met with the least approval ; while the flute and violin were better liked. An imitation of bagpipes was enthusiastically received by the orang-outang, — a young animal which had at first been much agitated and somewhat alarmed by the violin.

“Much more thorough and long-continued observation and experiment would be required to serve as an adequate basis for generalization in regard to this branch of animal æsthetics ; but even these preliminary data have an interest, and, as far as they go, accord very well with the popular beliefs in regard to such matters current in the regions from which the respective animals were obtained.”

**A Tract** is a brief essay relating to some matter of current concern, — religious, political, or literary, — and seldom possessing sufficient general interest to survive the occasion which gave it birth. Brevity and spontaneity are its chief notes.

Tracts may be descriptive, controversial, didactic, or satirical. The doctrines of Wyclif and other leaders of the Reformation were

disseminated by means of tracts. The Martin Mar-Prelate Tracts of 1588-89 expressed the Puritan opposition to Episcopacy. In later days, John Wesley and Hannah More circulated such essays for the promotion of Christian knowledge; and the "Tracts for the Times" (1833-37) taught the High-church doctrines of Edward Bouverie Pusey and other "members of the University of Oxford." Many tract societies are now engaged in the publication and diffusion of religious truth in the form of these brief and pointed expositions.

The **Treatise** is really a long, elaborate, and methodical essay, which practically exhausts its subject. Treatises may occupy a volume or more. They may be formal and didactic, like the classics of Locke, Hume, and Darwin; or easy and simple in their style, and full of interest in their themes, as Izaak Walton's "The Compleat Angler; or, the Contemplative Man's Recreation," — a work that raised angling to the level of an æsthetic pursuit, and proved it to be "a school of virtues" in which men learn lessons of wisdom, resignation, forbearance, and love, — a work which has reached its hundredth edition, and has influenced the style and thought of countless readers.

The treatise may take the form of the dissertation or disquisition, both formal varieties of the essay; the latter being more distinctly a systematic inquiry into some subject, implying a full examination of all the facts and arguments bearing on it. In this case the treatise naturally exhibits the various steps in the investigation by which the facts dealt with are reached.

#### QUESTIONS.

Define the essay. To what does it appeal, and how should it treat its subject? When, and through whom, did the essay assume its modern form? In regard to style, can any uniform manner of treatment be recommended or followed? How diverse are essay themes? Characterize the style of Emerson's essays; the style of

the essays of Addison, Christopher North, Matthew Arnold, and Lowell. What style is adapted to the popular magazine article? To what extent may ornament be employed by the essay writer?

Classify essays. What is an editorial? A paragraph? A review? State the chief essentials of a good review. In what spirit should the critic approach his work? Give the substance of Carlyle's remarks on reviewers. How do they agree with Matthew Arnold's conception of criticism (p. 14)? Of what subjects do tracts treat? Are they usually fugitive? Mention some tracts having historical interest. State the essential points of the treatise. How may treatises differ in subject and style?

### SUGGESTED EXERCISES.

Expand into an essay the following figure of Carlyle's:—

"The 'critic fly,' if it do but alight on any plinth or single cornice of a brave stately building, shall be able to declare, with its half-inch vision, that here is a speck, and there an inequality; that, in fact, this and the other individual stone are nowise as they should be; for all this the 'critic fly' will be sufficient: but to take in the fair relations of the Whole, to see the building as one object, to estimate its purpose, the adjustment of its parts, and their harmonious coöperation towards that purpose, will require the eye of a Vitruvius or a Palladio."

Write an editorial on Sunday Amusements; an editorial on the Annexation of Canada to the United States.

Review any recent book or report that you may have read.

Write a popular magazine article on any Vacation Trip (to Alaska, to the North Cape, up the Nepigon, along the shore of Lake Superior, through Oklahoma, etc.), illustrating, if possible, with photographs of your own taking. For models of this form of the essay, consult "Harper's Magazine" and "The Century."

Prepare a paragraph on the following literary precept from Vinet's "Outlines of Philosophy and Literature:" "A puerility does not become important because it has dropped from the pen of a great man."

Read the following essay on Hypnotism (by Dr. R. Osgood Mason of the New-York Academy of Medicine) from the "New-York Times," Nov. 5, 1893; note points of conformity to the principles of expository writing; characterize the style, the interest of the theme:—

“ The phenomena of hypnotism may be viewed from two distinct stand-points : one, that from which the physical, and especially the therapeutical, features are most prominent ; the other, the psychical or mental aspect, which presents phenomena no less striking, and which is especially attractive to the more earnest students of psychology.

“ There are two distinct and definite conditions in hypnotism ; namely, (1) lethargy or the inactive stage, and (2) somnambulism or the alert stage ; and if, in examining the subject, we make this simple division, we shall free it from much confusion and verbiage.

“ When a subject is hypnotized by any soothing process, he first experiences a sensation of drowsiness, and then, in a space of time usually varying from two to twenty minutes, he falls into a more or less profound slumber. His breathing is full and quiet ; his pulse normal ; he is unconscious of his surroundings ; or, possibly, he may be quiet, restful, indisposed to move, but having a consciousness, dim and imperfect, of what is going on about him.

“ This is the condition of lethargy ; and in it most subjects, but not all, retain to a greater or less degree whatever position the hypnotizer imposes upon them. They sleep on, often maintaining for hours what, under ordinary circumstances, would be a most uncomfortable position, motionless as a statue of bronze or stone. If, now, the hypnotized person speaks of his own accord, or his magnetizer speaks to him and he replies, he is in the somnambulant or alert stage. He may open his eyes, talk in a clear and animated manner ; he may walk about, and show even more intellectual acuteness and physical activity than when in his normal state ; or he may merely nod assent, or answer slowly to his hypnotizer’s questions. Still, he is in the somnambulant or alert stage of hypnotism.

“ The following are some of the phenomena which have been observed in this stage. It is not necessary to rehearse the stock performances of lecture-room hypnotists. While under the influence of hypnotic suggestion, a lad, for instance, is made to go through the pantomime of fishing in an imaginary brook ; a dignified man to canter round the stage on all fours, under the impression that he is a pony, or watch an imaginary mousehole in the most alert and interested manner, while believing himself a cat ; or the subject is made to take castor oil with every expression of delight, or reject the choicest wines with disgust, believing them to be nauseous drugs, or stagger with drunkenness under the influence of a glass of pure water supposed to be whisky. All these things have been done over and over for the last forty years, and people have not known whether to consider them a species of necromancy, or well-practiced tricks in which the performers were accomplices. Or, perhaps, a few more thoughtful and better instructed persons have looked upon them as involving psychological problems of the



greatest interest, which might some day strongly influence all our systems of mental philosophy.

“One of the most singular as well as important points in connection with hypnotism is the rapport, or relationship, which exists between the hypnotizer and the hypnotized subject. The manner in which the hypnotic sleep is induced is of little importance. The important thing, if results of any kind are to be obtained, is that rapport should be established. This relationship is exhibited in various ways. Generally, while in the hypnotic state, the subject hears no voice but that of his hypnotizer; he does no bidding but his, and receives no suggestions but from him, and no one else can awaken him from his sleep. If another person interferes, trying to impose his influence upon the sleeping subject, or attempts to waken him, distressing and even alarming results may appear. The degree to which this rapport exists varies greatly in different cases; but almost always, perhaps we should say always, the condition exists in some degree. In some rare cases, this rapport is of a still higher and more startling character, exhibiting phenomena so contrary to, or rather so far exceeding, our usual experience, as to be a surprise to all and a puzzle to the wisest.

“By no means the least interesting of the higher phenomena of hypnotism are post-hypnotic suggestions, or the fulfillment after waking of suggestions impressed upon the subject when asleep. At a little gathering of ladies and gentlemen last summer, much interest was manifested, and a general desire to see some hypnotic experiments. Accordingly, one of the ladies, whose good sense and good faith could not be doubted, was hypnotized, and put into the condition of profound lethargy. After a few slight experiments, exhibiting anæsthesia, hallucinations of taste, plastic pose, and the like, I said to her in a decided manner :—

“‘Now I am about to awaken you. I will count five; and when I say the word “five” you will promptly, but quietly and without any excitement, awake. Your mind will be perfectly clear, and you will feel rested and refreshed by your sleep. Presently you will approach Mrs. O——, and will be attracted by the beautiful shell comb which she wears in her hair, and you will ask her to permit you to examine it.’

“I then commenced counting slowly; and at the word ‘five’ she awoke, opened her eyes promptly, looked bright and happy, and expressed herself as feeling comfortable and greatly rested, as if she had slept through a whole night. She rose from her chair, mingled with the company, and presently, approaching Mrs. O——, exclaimed,—

“‘What a beautiful comb! Please allow me to examine it?’ And, suiting the action to the word, she placed her hand lightly on the lady’s head, examined the comb, and expressed great admiration for it; in short,

she fulfilled with great exactness the whole suggestion. She was perfectly unconscious that any suggestion had been made to her. She was greatly surprised to see that she was the center of observation, and especially at the ripple of laughter which greeted her admiration of the comb.

“To another young lady, hypnotized in like manner, I suggested that on awaking she should approach the young daughter of our hostess, who was present, holding a favorite kitten in her arms, and should say to her, ‘What a pretty kitten you have! What is its name?’ The suggestion was fulfilled to the letter. It was only afterward that I learned that this young lady had a very decided aversion to cats, and always avoided them if possible.

“One day when Drs. Liebault and Bernheim were together at the hospital, Dr. Liebault suggested to a hypnotized patient that when she awoke she would no longer see Dr. Bernheim, but that she would recognize his hat, would put it on her head, and offer to take it to him. When she awoke, Dr. Bernheim was standing in front of her. She was asked, ‘Where is Dr. Bernheim?’ She replied, ‘He is gone; but here is his hat.’ Dr. Bernheim then said to her, ‘Here I am, madam. I am not gone. You recognize me perfectly.’ She was silent, taking not the slightest notice of him. Some one else addressed her; she replied with perfect propriety. Finally, when about to go out, she took up Dr. Bernheim’s hat, and put it on her head, saying she would take it to him; but to her Dr. Bernheim was not present.

“Suggestions for post-hypnotic fulfillment are sometimes carried out after a considerable time has elapsed, and upon the precise day suggested. Bernheim, in August, 1883, suggested to S——, an old soldier, while in the hypnotic sleep, that upon the 3d of October following, sixty-three days after the suggestion, he should go to Dr. Liebault’s house; that he would there see the President of the Republic, who would give him a medal. Promptly on the day designated he went. Dr. Liebault states that S—— came at 12.50 o’clock. He greeted M. F——, who met him at the door as he came in, and then went to the left side of the office, without paying any attention to anyone. Dr. Liebault continues:—

“‘I saw him bow respectfully, and heard him speak the word “Excellence.” Just then he held out his right hand, and said, “Thank your Excellence.” Then I asked him to whom he was speaking. “Why, to the President of the Republic.” He then bowed, and a few minutes later took his departure.’

“Throughout the history of hypnotism, one of its chief features has been its power, through suggestion, to relieve suffering, and cure disease; and at the present day, while many physicians who are quite ignorant of its uses, in general terms deny its practicability, few who have any real knowledge of it are so unjust, or regardless of facts, as to deny its therapeutic effects.

"Among the things which may be considered established are:—

"(1) The reality of the hypnotic condition.

"(2) The increased and unusual power of suggestion over the hypnotized subject.

"(3) The usefulness of hypnotism as a therapeutic agent.

"(4) The perfect reality, and natural, as contrasted with supernatural, character of many wonderful phenomena, both physical and psychical, exhibited in the hypnotic state.

"On the other hand, much remains for future study:—

"(1) The exact nature of the influence which produces the hypnotic condition is not known.

"(2) Neither is the nature of the rapport, or peculiar relationship which exists between the hypnotizer and the hypnotized subject,—a relationship which is sometimes so close that the subject hears no voice but that of his hypnotizer, perceives and experiences the same sensations of taste, touch, and feeling, generally, as are experienced by him, and can be awakened only by him.

"(3) Nor is it known by what peculiar process suggestion is rendered so potent, turning, for the time being, water into wine, vulgar weeds into choicest flowers, a ladies' drawing-room into a fish pond, clear skies and quiet waters into lightning-rent storm clouds and tempest-tossed waves, laughter into sadness, and tears into mirth.

"In dealing with the subject of hypnotism in this hasty and general way, only such facts and phenomena have been presented as are known and accepted by well-informed students of the subject. There are others still more wonderful which later may claim our attention."

#### BOOKS OF REFERENCE.

Read the essays of Lord Bacon, Montaigne, Lamb, Jeffrey, De Quincey, Macaulay (the creator of the historical essay), D'Israeli, Carlyle, Bagehot, Matthew Arnold, Emerson, Whipple, and Lowell.

Read critically E. L. Godkin's "Reflections and Comments, 1865-1895," a series of essays on subjects which have engaged the attention of the American people for the past thirty years.

Refer to "English Essays" in the series entitled "The Warwick Library of English Literature" (Charles Scribner's Sons).

On the style of the essay, consult Professor Hunt's "Studies in Literature and Style."

## LESSON XXXII.

## NARRATIVES. — THE HISTORY.

Learn the past, and you will know the future. — CONFUCIUS.

The thing I want to see in History is not Redbook Lists, and Court Calendars, and Parliamentary Registers, but the LIFE OF MAN: what men did, thought, suffered, enjoyed; the form, especially the spirit, of their terrestrial existence, its outward environment, its inward principle; how and what it was; whence it proceeded, whither it was tending. The time is approaching when the Court, the Senate, and the Battlefield, receding more and more into the background, the Temple, the Workshop, and Social Hearth, will advance more and more into the foreground; and History will not content itself with shaping some answer to that question: How were men taxed and kept quiet then? but will seek to answer this other infinitely wider and higher question: How and what were men then? — CARLYLE.

**Narratives** consist, for the most part, of connected accounts of the particulars of events, or of series of events. The basis of such compositions is narration; but into them may also be introduced description, argument, exposition, or speculation.

Narratives include Histories, Biographies, Obituaries, Memoirs, Journals, Diaries, Anecdotes, Travels, and Voyages.

**A History** is an orderly narration of past events. A detached portion of history confined to some particular era or event is known as an Historical Sketch. In a Chronicle, the order of time is most conspicuous; and Annals are, strictly, narrations of events recorded *year by year*.

The proper office of the historian is to tell us the story of the past accurately and interestingly, thus at once entertaining and informing us. The qualities required are a passion for facts and a bold imagination. In "The Dia-



mond Necklace," Carlyle remarks : "Instead of looking fixedly at the Thing, and, first of all and beyond all, endeavoring to see it and fashion a living picture of it, not a wretched politico-metaphysical abstraction of it, the historian has now other matters to look at. The Thing lies shrouded, invisible, in thousandfold hallucinations and foreign air-images. What did the Whigs say of it? The Tories? The Priests? The Freethinkers? Above all, what will my own listening circle say of *me* for what I say of *it*? Thus is our poor historian's faculty directed mainly on two objects, the Writing and the Writer, both of which are quite extraneous, and the Thing Written of fares as we see. Can it be wondered at that Histories wherein open lying is not permitted are unromantic?"

Very evidently the first duty of the historian is to sift the accumulated mass of contradictory evidence in an honest desire to arrive at the

**Truth, the First Great Essential of an Historical Composition.** — "Thinking to amuse my father," writes Walpole, "after his retirement from the ministry, I once offered to read a book of history. 'Anything but history,' said he, 'for history must be false!'" The tendency of the preceding century was to make history a mere recital of erroneous views or meaningless events; but historians of to-day regard the value of a narrative as consisting in its fidelity to facts, not in its ingenious inferences from facts. All prejudice must be laid aside by the recorder. Nothing must be concealed, nothing exaggerated. All available sources of information are to be explored; and, in cases of doubtful or conflicting testimony, the evidence must be carefully weighed, and truth insured at the expense of every other consideration.

The appearance of a single original document may suddenly overthrow established opinions. At the moment Hume was sending some sheets of his history to press, certain State Papers appeared ; and the historian discovered in the collection what compelled him to stop the printer, and make vital changes in his manuscript. He had been satisfied with the common accounts, the obvious sources of history, and is said seldom to have arisen from his sofa to pursue obscure inquiries, or delay the page that grew so rapidly under his charming pen. He thus neglected the first duty of the narrator, who is under obligation to leave no stone unturned in his search for truth.

Thus time often reverses contemporary or secondhand judgments. Miss Strickland has shown the character of Mary Tudor to glitter with virtues, even the greatest that ennoble humanity, — sincerity, chastity, and mercy. And Cromwell has come to be regarded as the mightiest intellect that ever swayed the destinies of England. In the light of information wrung by modern science from the actual writings of the people who settled the Valley of the Nile in prehistoric times, — in the face of literary and scientific treasures rescued from the ruins of the palace of Sardanapa'lus, — the ancient history of the Orient has been recast. The contemporary records of past ages have within the last quarter century rendered all secondhand Greek narrations worthless.

**The Passion for Facts** is the condition of truthfulness in history. Carlyle was honestly possessed of the genuine historic instinct, the true enthusiasm to know *exactly what happened*. The style dominated by such a love of facts cannot fall far short of perfection. To Macaulay, facts appeared as "the dross of history ;" but they are rather the true metal, the gold which the narrator selects, and artistically fashions for our delight and instruction. As for the moral, a story well told is its own moral.

**Interest, the Second Essential of Historical Composition.** — A good narrative is interesting. While events necessarily constitute the great staple of history, there are other matters — sketches of the institutions and domestic life of the people, their distinguished men, literature, etc. — that

must be interwoven to make the fabric complete, to give that clear idea of the condition of nations at different periods which is necessary to an appreciation of their improvement and growth. Accordingly, the historian must not confine himself to a mere account of revolutions and wars, the rise and fall of states, but must endeavor also to show the inner life and intellectual development of the people.

In his essay on history, Macaulay defines the perfect historian to be "he in whose work the character and spirit of an age are exhibited in miniature. He relates no fact, attributes no expression to his characters, which is not authenticated by sufficient testimony. He shows us the court, the camp, the senate. He shows us also the nation. He considers no anecdote, no peculiarity of manner, no familiar saying, as too insignificant for his notice, which is not too insignificant to illustrate the operation of laws, of religion, and of education, and to mark the progress of the human mind. Men will not merely be described, but will be made intimately known to us. The changes of manners will be indicated, not merely by a few general phrases, but by appropriate *images* presented in every line.

"If a man such as we are supposing should write the history of England, he would assuredly *not* omit the battles, the sieges, the negotiations, the seditions, the ministerial changes. But with these he would intersperse the details which are the charm of historical romances. A truly great historian would reclaim those materials which the novelist has appropriated. The early part of our history would be rich with coloring from romance, ballad, and chronicle. We should find ourselves in the company of knights such as those of Froissart, and of pilgrims such as those who rode with Chaucer from the Tabard. Society would be shown from the royal cloth of state to the den of the outlaw, from the throne of the legate to the chimney corner where the begging friar regaled himself. Palmers, minstrels, crusaders, the stately monastery with the good cheer in its refectory and the high mass in its chapel, the manor house with its hunting and hawking, the tournament with the heralds and ladies, the trumpets and the cloth of gold, — all would give truth and life to the representation.

"The revival of letters would not merely be described in a few magnificent periods. We should discern in innumerable particulars

the fermentation of mind, the eager appetite for knowledge, which distinguished the sixteenth from the fifteenth century. In the Reformation we should see, not merely a schism which changed the ecclesiastical constitution of England and the mutual relations of the European powers, but a moral war which raged in every family, which set the father against the son and the son against the father, the mother against the daughter and the daughter against the mother. Henry would be painted with the skill of Tacitus. We should have the change of his character from his profuse and joyous youth to his savage and imperious old age. We should see Elizabeth in all her weakness and in all her strength, surrounded by the handsome favorites whom she never trusted and the wise old statesmen whom she never dismissed, uniting in herself the most contradictory qualities of both her parents, — the coquetry, the caprice, the petty malice, of Anne, the haughty and resolute spirit of Henry. We have no hesitation in saying that a great artist might produce a portrait of this remarkable woman at least as striking as that in the novel of 'Kenilworth,' without employing a single trait not authenticated by ample testimony.<sup>1</sup>

"In the meantime we should see arts cultivated, wealth accumulated, the conveniences of life improved. We should see towns extended, deserts cultivated, the hamlets of fishermen turned into wealthy havens, the meal of the peasant improved, and his hut more commodiously furnished. We should see those opinions and feelings which produced the great struggle against the house of Stuart slowly growing up in the bosom of private families before they manifested themselves in parliamentary debates.

"The instruction derived from history thus written would be of a vivid and practical character. It would be received by the imagination as well as by the reason. It would be not merely traced *on* the mind, but *branded into it*."

The author of this admirable essay himself possessed most of the attributes he here pictures as so essential; but sometimes his strong feelings led him to lose sight of the cardinal virtue, — impartiality.

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<sup>1</sup> The description of Elizabeth by J. R. Green, in *A Short History of the English People*, chap. vii. pp. 362–370, is a fulfillment of this prediction.



**Historical Methods.**—In his essay on Charlemagne, De Quincey recognizes three modes of history, obeying three distinct laws ; these he describes as the purely Narrative, the Scenical, and the Philosophic.

**The Function of the Purely Narrative Form** is merely to furnish facts, public events and their circumstances.

**The Scenical Form** is largely descriptive, opening a thousand opportunities for pictures of manners and national temper in every stage of growth. Its object is, in the words of Macaulay, —

“To make the past present ; to bring the distant near ; to place us in the society of a great man, or on the eminence which overlooks the field of a mighty battle ; to invest with the reality of human flesh and blood beings whom we are too much inclined to consider as personified qualities in an allegory ; to call up our ancestors before us with all their peculiarities of language, manners, and garb ; to show us over their houses ; to seat us at their tables ; to rummage their old-fashioned wardrobes ; to explain the uses of their ponderous furniture.”

Scenical histories presuppose in the reader “a general knowledge of the great cardinal incidents,” and select events with a view to picturesque effects. Gibbon’s “The History of the Decline and Fall of the Roman Empire,” and Carlyle’s “The French Revolution,” belong to the scenical or *vivid* type. Burke and Macaulay possess great descriptive power.

**The Philosophic Method** attempts to explain as well as to record phenomena. “Philosophy,” says De Quincey, “or an investigation of the true moving forces in every great train and sequence of national events, and an exhibition of the motives and the moral consequences in their largest extent which have concurred with these events, cannot be omitted in any history above the level of a childish understanding.”

So the historian becomes more than a mere chronicler.

In him must be united the capacity of research, the disciplined imagination which enables him to see events in their connection, and the literary ability to present them vividly to the reader. Events are to be regarded as part of a reasonable plan which is manifested in them,—a plan whose apprehension modifies the reader's view of the present and his forecast of the future. The philosophy of history is an attempt to read the plan of an intelligent Providence,—to unravel the plot of the great drama that has been played throughout the centuries.

Perhaps no historical work fulfills exclusively one of these three different functions. The narrative and the scenical, or the narrative and the philosophic, are often combined in a single narration; while Macaulay's "History of England," John Richard Green's "A Short History of the English People," and Motley's "The Rise of the Dutch Republic," are at once narrative, scenical, and philosophic.

**Technic.**—The canons of narration (p. 106) apply to the history. The law of selection enjoins the choice of *such parts* of the truth as will, when combined, most nearly produce the effect of *the whole truth*, which is necessarily too comprehensive for presentation. It is conceivable that the narrator may, by showing nothing but what in itself is true, convey the grossest falsehood by his combinations. An outline scrawled in charcoal, which seizes a few characteristic features of a face, will give a much stronger idea of it than a bad painting containing many more points of likeness.

History also has its foreground and background; and it is in the management of its perspective, in the careful distinction between events of different ranks, that the narrative artist is revealed. "Some events must be

represented on a large scale, others diminished. The great majority will be lost in the dimness of the horizon ; and a general idea of their joint effect will be given by a few slight touches. In this respect, no writer has ever equaled Thucydides, a master of the art of gradual diminution. At times he is concise, at times minute ; but he never fails to contract and expand in the right place."

For the law of synchronism as it applies to history, the student is referred to p. 111. Relief from the continuous pressure of detail is afforded by the introduction, at appropriate intervals, of summaries of the particulars narrated. The reader is enabled by this device to keep in mind, without unduly straining his memory, the principal steps of the movement, as shown in the retrospect presented by Motley at the close of the Introduction to his history of "The Rise of the Dutch Republic : " —

" Thus, in this rapid sketch of the course and development of the Netherland nation during sixteen centuries, we have seen it ever marked by one prevailing characteristic, one master passion, — the love of liberty, the instinct of self-government. Largely compounded of the bravest Teutonic elements, Batavian and Frisian, the race ever battles to the death with tyranny, organizes extensive revolts in the age of Vespasian, maintains a partial independence even against the sagacious dominion of Charlemagne, refuses in Friesland to accept the papal yoke or feudal chain, and throughout the dark ages struggles resolutely toward the light, wresting from a series of petty sovereigns a gradual and practical recognition of the claims of humanity. With the advent of the Burgundian family, the power of the Commons has reached so high a point that it is able to measure itself, undaunted, with the spirit of arbitrary rule of which that engrossing and tyrannical house is the embodiment. For more than a century the struggle for freedom, for civic life, goes on ; Philip the Good, Charles the Bold, Mary's husband Maximilian, Charles V., in turn, assailing or undermining the bulwarks raised, age after age, against the despotic principle. The combat is ever renewed. Liberty, often crushed, rises again and again from her native earth with redoubled energy. At last, in the sixteenth century, a new and more powerful spirit, the genius of religious freedom, comes to participate in the great conflict."

"Abstracts and summaries," said Swift, "have the same use with burning glasses,—to collect the diffused rays of wit and learning in authors, and make them point with warmth and quickness upon the reader's imagination."

The assigning of dates gives each transaction a definite place, and links it by a vital bond to every other transaction described. The association of events with the first year of every century, for instance, will be found of material aid to the memory. Thus:—

A. D. 1700. — William III., King of England, and Stadtholder of the United Provinces. Great advance of literature and science in England; Newton at the height of his glory; Pope, writing verses at the age of twelve, catches a glimpse of Dryden, then in the last year of his life. Fifty-seventh year of the reign of Louis XIV. of France. Forty-second year of Aurungzebe's reign in Hindostan. Philip V. (House of Anjou) named King of Spain. Genoa and Venice, republics. Charles XII. defeats Peter the Great at Narva. Turkish power broken. English and French settlements on the eastern coast of America. Frenchmen exploring the lower Mississippi.

**The Historic Style** should be marked by clearness, simplicity, animation, and vigor. The narrator whose style is dry or lifeless can never hope to gain the favor of his readers. A just idea of what constitutes a good historical style may be gathered from the following paragraph on the style of Prescott, from the "North American Review":—

"Mr. Prescott is not a mannerist in style, and does not deal in elaborate antithetical, nicely balanced periods. His sentences are not cast in the same artificial mold, nor is there a perpetual recurrence of the same forms of expression, as in the writings of Johnson or Gibbon; nor have they that satinelike gloss for which Robertson is so remarkable. The dignified simplicity of his style is still farther removed from any thing like pertness, smartness, or affectation; from tawdry gum flowers of rhetoric, and brass-gilt ornaments; from those fantastic tricks with language which bear the same relation to good writing, that vaulting and tumbling do to walking. It is perspicuous, flexible, and natural, sometimes betraying a want of high finish, but always manly, always correct, never feeble, and never inflated. He does



not darkly insinuate statements, or leave his reader to infer facts. Indeed, it may be said of his style, that it has no marked character at all. Without ever offending the mind or the ear, it has nothing that attracts observation to it simply as a style. It is a transparent medium, through which we see the form and movement of the writer's mind. In this respect, we may compare it with the manners of a well-bred gentleman, which have nothing so peculiar as to awaken attention, and which, from their very ease and simplicity, enable the essential qualities of the understanding and character to be more clearly discerned."

### QUESTIONS.

What are narratives? How are narratives divided? Define a history; an historical sketch; chronicles; annals. State the proper office of the historian and the qualities required for filling it successfully. What does Carlyle say, in "The Diamond Necklace," of the tendency of historians? Name the first great essential of an historical composition, and state its requirements. Show how the discovery of original documents may overthrow established opinions; how time may reverse contemporary or secondhand judgments. Discuss the condition of truthfulness in history. What is the second essential of an historical composition? Explain historical interest. Give Macaulay's ideal of the historian.

Name the three historical methods. State the function of the purely narrative form of history; of the scenical form. Suggest illustrations of each. What does the philosophic method attempt? (*To unfold the philosophy which knits the history of one nation to that of others, and exhibits the whole under their internal connection as parts of one process carrying on the great economy of human improvement by many stages, in many regions, at one and the same time.* — DE QUINCEY.) How does the third method regard and treat events? Define the philosophy of history. What did De Quincey mean by saying, "The study of history is the study of human nature"? State the canons of narration. With what peculiar force does the law of selection apply to the history? Describe historical perspective. State the law of synchronism. Explain the value of summaries; of dates. Characterize the historic style; the style of Prescott.

### SUGGESTED EXERCISES.

CRITICISM OF A HISTORY. — The critic should observe first by what arts the historian makes his narrative simple and perspicuous, — whether he follows the order of events; where, and with what justifica-

tion, he departs from that order; what provision he makes for keeping distinct in our minds the several concurring streams of events in complicated transactions; how he shifts his scenes; what skill he shows in the construction of summaries; and other minor points. His skill in explaining events by general principles, and in deducing general lessons, forms a separate consideration. And still another consideration is his scenical and dramatic skill, his word painting, plot arrangement, and other points of artistic treatment.

With these points in mind, and assuming the canons of narration (p. 106), write a criticism on the first volume of Gibbon's "History of the Decline and Fall of the Roman Empire;" of John Bach MacMaster's "History of the People of the United States;" Parkman's "Discovery of the Great West;" Dr. R. S. Maitland's "The Dark Ages;" Carlyle's "History of Frederick the Great;" or Froude's "The English in Ireland in the Eighteenth Century." State whether the work selected is written in the intellectual, literary, or popular style.

Assuming that Macaulay's "History of England" is a perfect representative of narration, induce from it the canons of historical composition. (As the student is familiar with the canons, the difficulty of such work will be much less than it seems.)

Write an essay on the scenical method as exhibited in Prescott's "The History of the Conquest of Mexico;" on the philosophic method of Hallam's "Constitutional History of England."

Write an historical sketch of the Chinese-Japanese War of 1894-95; of the Venezuelan Boundary Dispute, 1895-96.

#### BOOKS OF REFERENCE.

Seth and Haldane's "Essays in Philosophical Criticism;" Dallas's "Gay Science," vol. i.; Carlyle's "The Diamond Necklace;" Macaulay's essay on history; Flint's "History of the Philosophy of History;" Hegel's "Philosophy of History."

As models of narrative composition, other than those already named, read, in Rawlinson's translation, the nine books of Herodotus, the earliest and among the best of romantic historians; as an illustration of a minute, entertaining, and trustworthy narrative, the "History of the Jewish War," by Josephus; and for interest of style, Rawlinson's "Great Monarchies of the Ancient Eastern World," and Lacroix's histories of the arts, manners, etc., of the Middle Ages.

## LESSON XXXIII.

THE BIOGRAPHY.—THE OBITUARY.—MEMOIRS, JOURNALS, AND  
DIARIES.—ANECDOTES.—TRAVELS AND VOYAGES.

If an individual is really of consequence enough to have his life and character recorded for public remembrance, we have always been of opinion that the public ought to be made acquainted with all the inward springs and relations of his character. How did the world and man's life, from his particular position, represent themselves to his mind? What, and how produced, was the effect of society on him; what, and how produced, was his effect on society? — CARLYLE.

In the hands of a writer of penetration, anecdotes, even should they be familiar to us, are susceptible of deductions and inferences which become novel and important truths. I have often found the anecdotes of an author more interesting than his works. — D'ISRAELI.

**Biography is Life-Writing.** Biographies are the histories of the lives of particular persons. As such, they constitute a very essential part of history, which, without brilliant portraiture of the men and women who have impressed society, would be a lifeless record. Hence Biography has been called the Soul of History.

A biography may be practically the history itself of the period in which its subject lived; for, in dealing with an individual life, the biographer must necessarily touch upon general incidents, prevailing opinions, and contemporary literature. Carlyle declared that the best history of the Civil War in England would be a life of Cromwell, its chief actor; certainly Professor Masson's "Life of John Milton" is by far the most comprehensive account of the Commonwealth in existence.

**Biographical Methods and Technic.** — A biography may be told either in the author's own language, or largely in

the subject's words as derived from letters, journals, or remembered conversations. What has been said in regard to the technic and style of the history applies in a great measure to the biography. The narrator who presents the experience of a life for the instruction of mankind must chronicle only absolute truth. His position is one of vast responsibility; for the character and the career he delineates permanently influence public opinion. To convey an erroneous impression is therefore immoral in the highest degree.

Moreover, the biographer must gratify existing interest in the subject of his history. A bare record of facts will hardly fulfill this requisite. The "stiff-starched and hollow biographies, with a skin of delusively painted wax-work, inwardly empty, or full of rags and bran," have no longer a circle of readers. Not only natural, mental, and moral constitution, but environment, physical and social, is regarded as necessary in the portraiture of a life: "how did coexisting circumstances modify the person described from without, and how did he modify these from within? With what endeavors and what efficacy did he rule over them, with what resistance and what suffering sink under them?" Thus only is a correct estimate of character reached.

Finally, a biography must not be superficial. A life that is worth writing at all is worth writing thoroughly. Many biographers of literary men have complained of a dearth of incidents in the lives of their subjects; but Longfellow in "Hyperion" has exposed the fallacy of this position: "There are events that do not scar the forehead of the world as battles, but change it not the less. A successful book is as great an event as a successful campaign."



All we positively know of the character and doings of the greatest man in the whole range of literary history, is that he was born at Stratford-upon-Avon, married and had children there or in the immediate vicinity, went to London, where he began as an actor and wrote poems and plays, returned to Stratford, made his will, died there in 1616, and was buried in front of the altar rails in Holy Trinity Church. Yet each of this man's master works, representing the greatest heights to which dramatic power has ever climbed, is an event farther reaching in its influence over human feeling, for human good, than all the victories of modern times.

Plutarch's "*Parallel Lives*," a series in which the careers of distinguished Greeks are critically contrasted with those of equally illustrious Romans, records "the greatest characters and most admirable actions of the human race." Shakespeare, Montaigne, Franklin, Webster, Emerson, constantly turned to this collection of literary portraits. The stories are told in the author's words; and as they are still universally admired, an extract may be taken from the comparison of Demosthenes and Cicero to illustrate this form of biography:—

"Omitting an exact comparison of their respective faculties in speaking, yet thus much seems fit to be said: that Demosthenes, to make himself a master in rhetoric, applied all the faculties he had, natural or acquired, wholly that way; that he far surpassed in force and strength of eloquence all his contemporaries in political and judicial speaking, in grandeur and majesty all the panegyrical orators, and in accuracy and science all the logicians and rhetoricians of his day: that Cicero was highly educated, and by his diligent study became a most accomplished general scholar in all these branches, having left behind him numerous philosophical treatises of his own on Academic principles; as, indeed, even in his written speeches, both political and judicial, we see him continually trying to show his learning by the way.

"One may discover the different temper of each of them in their speeches. For the oratory of Demosthenes was without any embellishment or jesting, wholly composed for real effect and seriousness; not smelling of the lamp, as Pytheas scoffingly said, but of the temperance, thoughtfulness, austerity, and grave earnestness, of his temper. Whereas Cicero's fondness for mockery

often ran him into scurrility ; and in his love of laughing away serious arguments in judicial cases by jests and facetious remarks, with a view to the advantage of his clients, he paid too little regard to what was decent, saying, for example, in his defense of Cælius, that he had done no absurd thing in indulging himself so freely in pleasures, it being a kind of madness not to enjoy the things we possess, especially since the most eminent philosophers have asserted pleasure to be the chief good. So also we are told that when Cicero, being consul, undertook the defense of Murena against Cato's prosecution, by way of bantering Cato, he made a long series of jokes upon the absurd *paradoxes*, as they are called, of the Stoic sect ; so that, a loud laugh passing from the crowd to the judges, Cato, with a quiet smile, said to those who sat next him, ' My friends, what an amusing consul we have ! '

" Cicero was by natural temper very much disposed to mirth and pleasantry, and always appeared with a smiling and serene countenance. But Demosthenes had constant care and thoughtfulness in his look, and a serious anxiety, which he seldom, if ever, laid aside ; and therefore he was accounted by his enemies, as he himself confessed, morose and ill-mannered.

" It is very evident, also, from their several writings, that Demosthenes never touched upon his own praises but decently and without offense when there was need of it, and for some weightier end, but upon other occasions modestly and sparingly. But Cicero's immeasurable boasting of himself in his orations argues him guilty of an uncontrollable appetite for distinction, his cry being evermore that arms should give place to the gown, and the soldier's laurel to the tongue. And at last we find him extolling not only his deeds and actions, but his orations also, as well those that were only spoken as those that were published ; as if he were engaged in a boyish trial of skill, who should speak best, with the rhetoricians Isocrates and Anaximenes, not as one who could claim the task to guide and instruct the Roman nation, the

" ' Soldier full-armed, terrific to the foe.'

" Moreover, the banishment of Demosthenes was infamous, upon conviction for bribery ; Cicero's very honorable, for ridding his country of a set of villains. Therefore when Demosthenes fled his country, no man regarded it ; for Cicero's sake, the Senate changed their habit and put on mourning, and would not be persuaded to make any act before Cicero's return was decreed.

" Cicero, however, passed his exile idly in Macedonia. But the very exile of Demosthenes made up a great part of the services he did for his country ; for he went through the cities of Greece, and everywhere, as we have said, joined in the conflict on behalf of the Grecians, driving out the Macedonian ambassadors, and approving himself a much better citizen than Themistocles and Alcibiades did in the like fortune. After his return, he again devoted himself to the same public service, and continued firm in his opposition to

Antipater and the Macedonians. Whereas Lælius reproached Cicero in the Senate for sitting silent when Cæsar, a beardless youth, asked leave to come forward, contrary to the law, as a candidate for the consulship; and Brutus, in his epistles, charges him with nursing and rearing a greater and more heavy tyranny than that they had removed.

“Finally, Cicero’s death excites our pity; for an old man to be miserably carried up and down by his servants, flying and hiding himself from that death which was, in the course of nature, so near at hand — and yet at last to be murdered. Demosthenes, though he seemed at first a little to supplicate, yet, by his preparing and keeping the poison by him, demands our admiration; and still more admirable was his using it. When the temple of the god no longer afforded him a sanctuary, he took refuge at a mightier altar, freeing himself from arms and soldiers, and laughing to scorn the cruelty of Antipater.” [Whereas Plutarch was a believer in immortality, and figured as a moralist, he here distinctly approves suicide, which from a Christian standpoint is cowardly and wholly unjustifiable.]

Froude’s “*Reminiscences of Carlyle*” is a modern example of personal biography. Carlyle imposed upon the author the task of discriminating among his letters, with discretion to destroy the whole or any part. These letters were numbered by the thousand, and included such as had been received by Carlyle himself from distinguished correspondents, as well as those that embodied the frank expression of his mind to relatives and friends. Froude improved the opportunity to construct a most fascinating biography. The first chapter, on Thomas Carlyle’s father, James Carlyle, a mason of Ecclefechan (ekkl-fek’an) in Annandale; and the last, on the historian’s wife, Jane Welsh Carlyle, — possess special interest. Boswell’s “*The Life of Dr. Samuel Johnson*” is the most famous classic of this type. — The two methods of biographical construction are frequently combined in a single work.

**Autobiography is Self-Portraiture.** Egotism is the tendency here; but he who writes the history of his own life must do so without self-praise. To reveal his true

self, the autobiographer must first know himself, and this is impossible to an egotist. Vanity is apt to say too much; modesty, too little. Gibbon's autobiography, in which the author inclines to underestimate his endowments and acquirements, is considered a masterpiece in this department of composition. "It is a record of experiences; and its value lies, not in the events recorded, not in the character it describes and reveals, but in the fact that it is a pure and harmonious picture of an individual development."

Cardinal Newman's "Apologia pro Vitâ Suâ," a history of his religious opinions, is unequaled as a self-analysis.

**An Obituary** is a notice of a person's death, accompanied with a brief biographical sketch. Obituaries are generally written by friends of the deceased, in whom, as in the biographer, there is a natural tendency to exaggerate the abilities and virtues of those whose memory they would preserve. Such exaggeration fails of its object. It is readily detected, and in that case not only loses its effect, but actually offends the reader. In this, as in every other species of narrative, *truth* should be the primary object.

**Memoirs** narrate facts that are the results of personal observation. Such informal recollections, when pieced together, may constitute a biography, or furnish interesting glimpses of the men and manners of a circle or period. Genuine memoirs deal in personalities, not names. Candor is their great charm.

The following paragraphs are quoted, in illustration of this form of narrative, from the oldest memoirs in existence, and from the most recent:—



*FROM THE "MEMOIRS OF PRINCE SANEHA" (2000 B.C.).*

Prince Saneha, having conspired against the Pharaoh, Amenemhât I., was forced to fly from Egypt, and take sanctuary among the Bedouins. His Memoirs, recently translated by Dr. F. C. H. Wendel, present interesting pictures of his Arab life. Saneha tells us how, on reaching the isthmus, he concealed himself from the soldiers stationed in the Egyptian forts. "Then I hid in the bushes for fear the sentinels on the wall would see me. In the night I went on, and reached the land of Peten by daybreak. As I approached Lake Qemwer, thirst came upon me, and my throat was parched; so I said, 'This is a foretaste of death.' Suddenly my heart took new courage, and I arose — I had heard the lowing of a herd. I saw a Bedouin. He gave me water, and cooked milk for me."

Then Saneha proceeds to relate how he made his way into Syria, and was protected by the king, who gave him the hand of a daughter in marriage; for the prince had heard who Saneha was, and "all his prowess," from Egyptians dwelling at the court. "He let me choose a tract from the finest lands on the border of another country. This was the beautiful district of Aaa; there grow in it figs and grapes; it has much wine, and is rich in honey; abundant are its olives; and all kinds of fruits grow on its trees. Wheat and barley mature there, and herds unnumbered find pasturage. And yet greater grace he showed me in making me sheik of a tribe. Every people against which I went, I conquered, and drove away from its pastures and wells. I stampeded its herds, enslaved its children, plundered its stores, and killed the people with my sword, my bow, and my wise plans." Saneha was eventually pardoned by his sovereign, and returned to Egypt to publish his Memoirs.

*FROM GOODWIN'S "SKETCHES AND IMPRESSIONS."*

BY R. OSGOOD MASON, M.D.

James W. Wallack (Sen.) is well remembered by the last generation of theater goers as one of the most popular and cultivated actors ever seen on the American stage.

I remember him in London from boyhood\* (he was only five years my senior) as a member of the regular company at Drury Lane Theater, where he played with Kean, and was also stage manager when Stephen Price was lessee. Price was also at the same time lessee of the old Park Theater, long known as "Old Drury," in New York. Wallack was one of the handsomest men, both in form and feature, that ever graced the stage. His personal appearance alone was sufficient to secure him an audience, independent of his great talent and ability. In versatility, power artistically to represent a

wide range of characters, I doubt if he has ever been equaled; and his imitations of John Kemble, Munden, Betty, Mathews, Cooke, Kean, and Incledon, were all perfection in their way. Like Charles Kemble, he was at home and excelled in both tragedy and comedy, as well as the intermediate class of plays.

Besides the principal Shakespearean characters, his Rolla, Rienzi, Don Cæsar de Bazan, Don Felix in "The Wonder," Dick Dashall in "My Aunt," and Martin Heywood in "The Rent Day," — all displayed talents of a high order, and made him always one of the most welcome favorites, both in England and America.

In 1822, while traveling from New York to Philadelphia, he was severely injured by the overturning of the stagecoach. He sustained a very serious fracture of the leg, which kept him from the stage for many months; and it was fully expected that he would never be able to resume many of his most effective and favorite parts. After nearly two years he was again announced to appear at the old Park Theater. An overwhelming audience assembled to welcome him, and sympathize with him in his misfortune. He was to appear in two plays. In the first he hobbled upon the stage in the character of Captain Bertram, a decrepit old sailor; and there were audible manifestations of sorrow and pity at seeing their old favorite so dreadfully crippled. Imagine the surprise and shouts of delight, when in the second piece, "My Aunt," he bounded upon the stage as Dick Dashall with all his accustomed grace and activity.

*FROM LINTON'S "THREESCORE AND TEN YEARS."*

*[Charles Scribner's Sons.]*

I had not the same respect for Charles Dickens. For all his genius as a novelist, I have always thought that his real vocation was as an actor of low comedy, much as the world might have lost by the change. Warm-hearted and sentimental, but not unselfish, he was not the gentleman. There was no grace of manner, no soul of nobility, in him. When he and Wilkie Collins and Wills [the editor of "Household Words"] went out, taking Dickens's doctor with them, to eat "the most expensive dinner they could get," it was an action that marked the Amphitryon of the feast, if not the others also. It is an unpleasant anecdote; but it was told me by the doctor himself, who had to prescribe for all three next day. The doctor's fees, of course, would be reckoned as part of the expensiveness of the dinner. Other things I knew of Dickens make me rate him as far inferior as a man (indeed, I would also place him as a writer) to Thackeray.

The next time I was in Concord, of course I called [on the Emersons]. The family were all away. I offered my card to the Irish servant. "And

what will I be doing with this?" she asked as she looked at it. I said, "Give it to Mr. Emerson when he comes home." — "I guess I'll give it to Miss Ellen." — "I dare say that will do," I rejoined. There was no assumption of style about the Emerson family; they were simply well-bred, cultured gentlefolk, not fashionable people. In his later days, Emerson's voice failed him for lecturing, and still later and more entirely his memory of words. His hesitation for the right word had to be met by guesses. At Longfellow's grave, having to speak of him, very touching was the failure — "Our dear friend, whose name at this moment I cannot recall."

The Comtesse de Rémusat's "*Mémoires*," on the court of Napoleon, are the best in French. The personal recollections of John Aubrey tell us much of Shakespeare and his contemporaries.

*Journals and Diaries* are *daily* records of events occurring within the experience or under the observation of the persons who chronicle them. The art of keeping an interesting journal requires special qualifications; so that it has been said of the journalist, as of the poet, "He is born, not made." Some of the best journals have been written by women, who find in this form of narrative composition an acceptable outlet for their feelings and confidences. The Diary of Madame d'Arblay, who has been called "the cream of the diarists and memoir writers," is a work of absorbing interest.

Pepys and Evelyn are famous diarists of the seventeenth century. Pepys seems to have been possessed of "the most extraordinary activity and the most insatiable and miscellaneous curiosity that ever prompted the researches, or supplied the pen, of a daily chronicler." His gossiping Diary is a most valuable memorial of the domestic life of his time, giving us details of the plays, concerts, processions, fires, banquets, weddings, christenings, merry-makings, school examinations, court scandals, fashions, etc.

An **Anecdote** (literally, something *unpublished*) is a short narrative of a particular or detached incident connected with the career of some person. It is really history in its simplest form ; and to be successful, it must be artistically and simply told. Thus :—

ANECDOTE OF BENJAMIN FRANKLIN.

Long after the victories of Washington over the French and English had made his name familiar to all Europe, Dr. Franklin chanced to dine with the English and French ambassadors ; when, as nearly as the precise words can be recollected, the following toasts were drunk :—

“ ENGLAND — The *Sun*, whose bright beams enlighten and fructify the remotest corners of the earth.”

The French ambassador, filled with national pride, but too polite to dispute the previous toast, drank the following :—

“ FRANCE — The *Moon*, whose mild, steady, and cheering rays are the delight of all nations, consoling them in darkness, and making their dreariness beautiful.”

Dr. Franklin then arose, and with his usual dignified simplicity said, —

“ GEORGE WASHINGTON — The *Joshua* who commanded the Sun and Moon to stand still, and they obeyed him.”

Anecdotes and personal incidents are the life both of biography and history, as they give peculiarly vivid views of character and manners. The charming stories that are ingrafted on the narrative of the world's life have been the delight of generations, teaching more, and remembered longer, than the bare record itself.

**Travels** constitute another kind of narrative. They may be defined as an account of incidents that have happened, and observations that have been made, during a journey ; and they form one of the most entertaining and popular departments of literature.

While narration constitutes the basis of a book of travels, description is also necessarily introduced. Keen powers of observation are



essential to the writer. His style should be varied to suit the different objects and incidents he is called on successively to describe, — ornamented or simple, sublime or sparkling with humor, as occasion may require. To awaken interest in his readers, he should select new and important subjects only, and exhibit them in their most striking lights.

As illustrations of this department of narration, consult Orton's "Andes and Amazon," Paul Marcoy's "Travels," Kennan's "Tent Life in Siberia," and Leyland's "A Holiday in South Africa."

**Voyages** resemble travels in every respect, except that the incidents they relate are such as have happened in the course of passages by water from country to country, or during brief periods of sojourn in the lands visited.

Typical works of this class are those of Dr. Kane, Dr. Hayes, Captain James Cook, Lieutenant Greely, and Mrs. Peary; Norden-skjöld's "The Voyage of the Vega;" Melville's romantic "Typee."

#### QUESTIONS.

Define biography, and state its relation to history. In Carlyle's opinion, what would be the best history of the English Civil War? Characterize Professor Masson's "Life of John Milton." Describe two biographical methods. State the importance of truth; of interest; of environment; of mental and moral constitution. What is the force of Othello's saying, "Speak of me as I am"? How would you regard misrepresentation in the case of the dead? (*As cowardly and unpardonable.*) It has been remarked that the departed no longer have privacy; their hearts, like their desks and drawers, are ransacked. And Andrew Lang adds in his "Epistle to Pope:" —

"And if one rag of character they [the commentators] spare,  
Comes the biographer, and strips it bare."

Can a good biography be cursory? What says Longfellow with reference to the biographies of literary men? Illustrate in the case of Shakespeare. Describe Plutarch's "Parallels;" Froude's "Reminiscences of Carlyle." What method of construction does each illustrate? Define autobiography, and explain the tendency of the autobiographer.

Discriminate between the self of egotism and the self of self-knowledge. How does vanity err? modesty? Characterize Gibbon's autobiography and Newman's apology.

Define the obituary, stating the essentials of this kind of narrative. What do memoirs narrate? What may they constitute? Name their true subjects; their chief charm. What are journals and diaries? Mention some noted diarists, and state the subjects of their daily records. Why have women peculiar qualifications for this form of narrative composition? What is an anecdote? What relation do anecdotes bear to history? Define travels; voyages. What style is appropriate to each? Mention any books of travels or voyages.

#### SUGGESTED EXERCISES.

Criticise, from all positions, the following characterization of Warren Hastings, by Lord Macaulay:—

“With all his faults, — and they were neither few nor small, — only one cemetery was worthy to contain his remains. In that temple of silence and reconciliation where the enmities of twenty generations lie buried, in the Great Abbey which has during many ages afforded a quiet resting place to those whose minds and bodies have been shattered by the contentions of the Great Hall, the dust of the illustrious accused should have mingled with the dust of the illustrious accusers. This was not to be. Yet the place of interment was not ill chosen. Behind the chancel of the parish church of Daylesford, in earth which already held the bones of many chiefs of the house of Hastings, was laid the coffin of the greatest man who has ever borne that ancient and widely extended name. On that very spot probably, four-score years before, the little Warren, meanly clad and scantily fed, had played with the children of plowmen. Even then his young mind had revolved plans which might be called romantic. Yet, however romantic, it is not likely that they had been so strange as the truth. Not only had the poor orphan retrieved the fallen fortunes of his line. Not only had he repurchased the old lands, and rebuilt the old dwelling. He had preserved and extended an empire. He had founded a polity. He had administered government and war with more than the capacity of Richelieu. He had patronized learning with the judicious liberality of Cosmo. He had been attacked by the most formidable combination of enemies that ever sought the destruction of a single victim; and over that combination, after a struggle of ten years, he had triumphed. He had at length gone down to his grave in the fullness of age, in peace, after so many troubles; in honor, after so much obloquy.

"Those who look on his character without favor or malevolence will pronounce, that in the two great elements of all social virtue, — in respect for the rights of others and in sympathy for the sufferings of others, — he was deficient. His principles were somewhat lax. His heart was somewhat hard. But, while we cannot with truth describe him either as a righteous or as a merciful ruler, we cannot regard without admiration the amplitude and fertility of his intellect; his rare talents for command, for administration, and for controversy; his dauntless courage; his honorable poverty; his fervent zeal for the interests of the state; his noble equanimity, tried by both extremes of fortune, and never disturbed by either."

If possible, secure from some library a copy of the "Memoirs" of General Grant; read a portion of it, and write a criticism on the pages read.

Criticise also the "Memoirs of Constant, First *Valet-de-Chambre* to the Emperor" (1895), embodying an account of the private life of Napoleon, with descriptions of his family and his court, his manner of dealing with people, his personal appearance and habits.

Look into Boswell's "Life of Johnson," with a view to testing the force of Macaulay's statement: "Boswell is the first of biographers; he has no second." Embody the results of your investigation in a critique, or review of its merits.

Read any one of the biographical works of James Parton, applying to it the principles of method and technic.

Examine Harriet Martineau's Autobiography, and write out your opinion of its technic and general interest.

Review John Sherman's "Recollections of Forty Years in the House, Senate, and Cabinet. An Autobiography." (Refer to "The Review of Reviews" for December, 1895.)

Keep a diary for a week or a month, presenting the same, at the end of the time, for criticism before the class.

#### BOOKS OF REFERENCE.

Carlyle's "Life of John Sterling," his portraits and characters in general; John Walter Cross's "Life of George Eliot"; Lockhart's "Memoirs of the Life of Sir Walter Scott." On biographical criticism, Dallas's "The Gay Science;" on the ethics of the art of Biography, "Contemporary Review," xlv. 76; on autobiographical romance, "The Manhattan," iii. 311; on anecdotes, "London Society," xlv. 768.

## LESSON XXXIV.

## FICTION AND THE NOVEL.

Fiction is not nature, it is not character, it is not imagined history ; it is fallacy, poetic fallacy, pathetic fallacy, a lie if you like, a *beautiful lie*, a lie that is at once false and true,—false to fact, true to faith.—HALL CAINE, in the *Contemporary Review*.

The perfect novel must be clean and sweet ; for it must tell its tale to all mankind,—to saint and sinner, pure and defiled, just and unjust. It must have the magic to fascinate, and the power to hold its reader from first to last.—F. MARION CRAWFORD.

**Fiction** is the narration of *imaginary* incidents. Works of fiction may be founded on facts, historical events constituting their general basis ; but in such cases the details—the conversations, characters, and scenes—are largely the inventions of the author's imagination. As has been shown (p. 105), description is constantly pressed into service to construct settings for the incidents narrated, to apparel the characters, and to delineate manners.

Fictions may be prose or verse forms. Mrs. Browning's "Aurora Leigh" is a metrical novel ; and metrical romances abound in our literature, from the ballads of Edward I. to "Marmion" and "Christabel." Metrical fiction will be discussed in the Lessons on Epic, Lyric, and Dramatic Poetry.

**The Plot of a Fiction**, sometimes called the Intrigue, is the chain of incidents on which the story is founded. A plot must be natural, or adapted to the subject ; consistent in all its parts ; happy in its selection of incidents interesting in themselves, and calculated to bring out charac-



ter, or to induce or explain consequences ; and so managed as to keep the reader in suspense until an *unexpected* but *probable dénouement* is reached.

Plots are not always single. As in the history, there may be closely related concurrent streams of events, which the artistic writer causes to mingle from time to time in the progress of his story, until they finally become merged in one at the close. In Dekker's "Shoemaker's Holiday," the main plot is the courtship of Rowland Lacy (nephew to the Earl of Lincoln) and "fair-cheeked Rose" (the lord mayor's daughter). But the episode of Jane, wife of Shoemaker Ralph, almost deceived into marrying a rich London merchant who falsely reports the death of her husband, is so touching as for a time to overshadow the interest of the main plot. Beside chaste Jane, the heroine in chief pales. At the crisis, the interwoven plots satisfactorily blend.

**Portraiture of Character.** — A work of fiction not only narrates an action, but also delineates character. Next to a good plot, nothing is more necessary to success than striking and lifelike character portraiture. Ben Jonson portrayed the humors or eccentricities of his contemporaries, which were carefully studied out and constructed from keen observation developed by a long period of exercise at Smithfield and among the wherries of the Thames. His wonderful truthfulness to nature has been styled a "heavy-handed realism." But whether it be the knavish servant that is personated, or the unprincipled young master, or the swaggerer, or the simpleton, or the jealous husband — whatever a given character says or does invariably harmonizes with the humor assigned by the dramatist. Individual peculiarities of disposition and manners are always carried out.

In plots like Sir Walter Scott's, that are unfolded

largely by dialogue, the conversations of the different personages are skillfully made to exhibit their characters. George Eliot, on the other hand, depends chiefly on narrative effects.

**The Legitimate End of Fiction** is threefold, — to please, to instruct, to ennoble. Much of it has no higher object in view than mere entertainment; but, in the hands of judicious writers who feel the responsibility of their calling, fiction becomes an important instrument of good. It furnishes one of the most popular channels for conveying instruction as to the usages, fashions, laws, creeds, and characters, of a period; for affording insight into human nature; for showing the errors into which men are betrayed by their passions; for rendering virtue attractive and vice odious, and thus influencing to good conduct. "Lessons of wisdom," wrote Sterne, "have never such power over us as when they are wrought into the heart through the groundwork of a story which engages the passions."

It must be observed, however, that, while fiction may be an effective vehicle of ethical instruction, it is no less powerful an agent of evil when diverted from its proper use, and made to teach a false moral, or pander to the baser appetites. Says W. D. Howells: "If a novel flatters the passions, and exalts them above the principles, it is poisonous; it may not kill, but it will certainly injure; and this test will alone exclude an entire class of fiction, of which eminent examples will occur to all. Then the whole spawn of so-called unmoral romances, which imagine a world where the sins of sense are unvisited by the penalties following, swift or slow, but inexorably sure, in the real world, are deadly poison: these do kill. The novels that merely tickle our prejudices, and lull our judgment, or that coddle our sensibilities, or pamper our gross appetite for the marvelous, are not so fatal; but they are innutritious, and clog the soul with unwholesome vapors of all kinds."

Fiction should teach Truth, should be loyal to the motives and impulses that sway men and women ; but let it present such aspects of truth as are moral. Fiction, like all art, has its limitations. Much of the material which we would exclude for moral reasons should be excluded for æsthetic reasons. The true artist respects the reserves of nature. When realistic novelists like Zola, in order to produce a sensation, parade material gathered in the cesspools of vice, we ask, æsthetically pained, whether all the beauty in the world has been exhausted that our imaginations must be fed with the disgusting. Many things in life that are true — too true — are excluded from art for art's sake. "Fiction," said Joubert, "has no business to exist unless it is *more beautiful* than reality. The monstrosities of fiction found in the booksellers' shops have no place in literature, because in literature the one aim of art is the beautiful. Once lose sight of that, and you have the mere frightful reality."

**Classification.** — The principal forms in which fiction appears are Novels and Tales. Tales are short, and have little depth of plot. Stories are narrations, either true or fictitious. Dialogues like those of Plato and Lucian, Lord Lyttelton's "Dialogues of the Dead," and Landor's "Imaginary Conversations," constitute a form of fiction which has been used with great success.

In the Dialogues of Plato, Socrates is represented in conversation with the quibbling Sophists. By cunningly contrived questions, which seemed to have no bearing on the point at issue, the philosopher led them on from admission to admission, until they suddenly found themselves involved in absurdities. This form of reasoning has been called *Socratic*. Herder's "Spirit of Hebrew Poetry" is a modern Socratic dialogue.

**The Novel** deals with real life, with the everyday experiences of men and women. It aims also at the delineation of social manners in the historical period to which its characters belong. Of all the fields of art, that open to the novelist is the broadest, admitting every possible phase of character, and affording the greatest scope for exciting and holding the interest of the reader by a rapid succession of events, an involvement of interests, and the unraveling of intricacies of plot. Skill in the invention and management of incidents as the machinery of the story is here a true mark of genius.

The novel addresses a wider circle of readers than any other form of prose composition. For this reason, as well as because it is so largely concerned with the reciprocal relations of human beings, it shares with the newspaper the responsibility of being the greatest educator and character former of the day.

**History of the Novel.** — The modern novel, which at its highest Masson regards as a prose epic, represents an evolution from the narrative poem of the ancient Egyptians and Greeks. It does not begin with Richardson's chaste Pamela in 1740, nor date from the stories that cluster about that elder Pamela "of high thoughts" who graced the *Arcadia* of 1590. Its germ, we know, is as old as the fictions that were composed to entertain the Pharaoh of the Exodus and the remoter Egyptian fairy tales that antedate 2000 B.C. The stepping-stone to the novel of modern times is found in the Greek romances of the fourth century of our era;<sup>1</sup> in the romances of

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<sup>1</sup> Notably the touching, pure-toned *Æthiopica*, which narrates the adventures of Theag'enes and Charicle'a, ending happily in the modern style; the loves of Daphnis and Chloe, ancient types of Paul and Virginia; and



the Arthurian cycle, and in the chansons, fabliaux or metrical novelettes, and satires, of the age of chivalry. Later come the outlaw romances, and finally the inimitable stories of Chaucer, with their stirring plots, and portraits of actual beings belonging to real life and no longer to dreamland,—stories which, however, had little influence on the development of the novel in England.

During the Elizabethan era, our earliest novelists arose, drawing their models from old epics, or from French and Italian storybooks. The “*Euphues*” of Lyly, the “*Rosalynde*” of Lodge, the “*Arcadia*” of Sir Philip Sidney, the novelettes of Greene, and the realistic stories of Nash and Dekker, who have been called the true ancestors of Defoe, mark the full development of the novel in the time of Shakespeare. The thread of its progress from Defoe to Dickens and Thackeray is so obvious as to need no further tracing here. It began as a narrative of adventure; it has become “a study of character.”

**The Material of the Novel.** — The theme of the novel may be historical or political, philosophical or didactic (proposing for solution, by means of incident and story, some problem of human life), descriptive or social, or sentimental. These qualifiers suggest the material of which a novel may be composed, and indicate its relative value. The historical novels of Scott, Bulwer, Mühlbach, etc., give fascinating impressions of the periods pictured; but such subtle unions of fact and fiction are never to be regarded as authoritative. George Eliot, the representative exponent of the subjective didactic novel, taught

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the story of Leucip'pe and Cli'tophon. The Roman stories of Apule'ius have in like manner influenced modern fiction, some of them being told over again in the Decameron, Don Quixote, and Gil Blas.

"the possibility of moral greatness on the part of every most commonplace man and woman." Hence her novels are novels with a purpose, — the elevation of the reader.

The function of the descriptive novel, or the true novel of life and manners, — represented in the works of Dickens, Thackeray, and Hawthorne, — is to portray character. Of the frivolous and often morally loose sentimental novel, Professor Masson remarked, that "no harm will attend its total and immediate extinction."

**The Humorous and the Pathetic** have each a place in fictitious composition. The subjects of humor are the foibles, caprices, extravagances, and weaknesses, of character; it seeks to expose the ludicrous side, so as to excite laughter. But humor is always genial, kindly, humane; never morose, cynical, or uncharitable. It implies a "true conception of the beautiful and the true, by whose light it surveys and shapes their opposites."

Wit, on the contrary, is brilliant, cutting, scornful; it "uses the whip of scorpions and the branding iron, stabs, stings, tortures, corrodes, undermines." Coleridge suggested the same relation between wit and humor as exists between imaginative and fanciful poetry. In the one, the thought or utility predominates; in the other, the figure or combination. Hume characterized humor as the electric atmosphere, and wit as the flash. Thackeray defined humor as a mixture of love and wit. Subjectively, according to Lord Houghton, "the sense of humor is the just balance of the faculties of man, the best security against the pride of knowledge and the conceits of the imagination." Objectively, in the words of Professor Hunt, its purpose is "to do good to men by adding to their rational happiness."

Humor may characterize an entire work, and is often blended with the pathetic, so that the reader is alternately provoked to laughter, and moved to tears. In fact, these two qualities are intensified by being presented in contrast, as in the novels of Dickens, who is unequalled in this field.

**Idealism and Realism.** — The novelist may portray persons and things as they are, or as they ought to be. Those who picture persons and things as they are, and whose taste too often leads to the selection of *what ought not to be* for representation by their art, are known as Realists.

The realist exhibits naked truth, regardless of the superior claims of beauty to those of ugliness in character, in events, in scenes. To quote the words of the ultra-realist Zola, he “opens wide windows upon nature to see everything and to tell it *all*.” He forces upon the public information of a revolting character, which is neither sought nor desired. Vasili Verescha'gin represented on his canvas the harrowing scenes of the battlefield, painting his pictures literally with tears in his eyes, but only to give offense to the majority of his critics, who do not wish to know about such things, faithful as they may be to the actual.

The idealist treats his subject imaginatively, portrays a healthful life, avoids whatever is not estimable in character, always seeking the highest beauty or good, and hence representing human nature as it might and should be. If he finds vice prosperous, he does not portray that prosperity in such colors as to reflect upon the justice of God; but he so exposes the moral degradation that accompanies it as to fill his readers with abhorrence. Thus he lifts up the downtrodden; he encourages the despair-

ing; and the world is better for his having written. It has been said that the realist is an unbeliever in God or in man, or both; but that the idealist must be a believer in God, in man, and in divine justice.

“A good novel,” said F. Marion Crawford, “combines romance and reality in just proportions; one element need not shut out the other.” And Dr. McCosh described idealism as realism “dressed and ornamented by the mind out of its own stores.” The tendency at present is toward the romance, which represents the glories of life as they might be. A romance is a fiction based on incidents unfamiliar, unreal, improbable, in the course of life at the present day — on legends or heroic exploits of bygone ages. Its plot may be characterized by violent changes of scene and fortune; it may even verge on the supernatural. Dumas’s “Count of Monte Cristo,” and R. L. Stevenson’s “Strange Case of Dr. Jekyll and Mr. Hyde,” are illustrations of this kind of fiction. The best romances in the English language are “Ivanhoe” and “Lorna Doone.”

**The Laws of Construction** in the case of the novel are the general laws of narration (p. 106). The principle of unity is manifested in a single cause operating through the various scenes, or in a single effect of many causes converging to a crisis. The main action should be single, and all minor actions subordinated to it. The characters and happenings must conform to the time delineated. Anachronisms, complicated series of adventures, the undue interruption of the narrative by moral reflections and philosophical speculations, are alike prejudicial to unity. The novels of Turgenieff are models of unity, and have been described as perfect marble statues.

The novelist must possess a fertile imagination, keen powers of observation, and the faculty of insight into character. It has been said that a man who makes a mistake in choosing a friend can never be a novelist.



The most is to be made of characters and circumstances by placing them in contrast, as did Hawthorne in the "Scarlet Letter," "that stern picture with its one tender group of lines." Industry must be accepted as a condition. The working out of the ideas that 'suggest themselves involves earnest thought and honest toil. Indolence, perfunctory work, or disinclination to be governed by the rules of technic, is fatal to success. Lanier designates technic as "the rudder of the literary artist." "He who will not answer to the rudder shall answer to the rocks." Finally, the writer must have a definite plan, and adhere to it. "The concentration of the mind on the one thing that has to be done, and a proud renunciation of all means of effect that do not spontaneously connect themselves with it, — these are the rare qualities that mark the man of genius."

#### QUESTIONS.

Define fiction. On what may works of fiction be founded? In such cases, what are the inventions of the authors? Mention some metrical fictions. Define fully the plot of a fiction. State rules for the construction of a plot. Explain and illustrate interwoven plots; portraiture of character. In what two ways may plots be unfolded? What is the legitimate end of fiction? Show that fiction may be an agent of evil. Quote W. D. Howells on the influence of different forms of fiction. What aspects of truth should fiction reveal?

Classify fictions. Describe the Socratic dialogue. With what does the novel deal, and at what does it aim? What does it admit, and what scope does it afford? Characterize its importance as an educator. Give a brief history of the evolution of the novel. How varied is the novelist's material? What is humor? May it constitute the subject of a novel? Discriminate between humor and wit. What is the connection of humor with pathos? Explain ridicule. (*When there is an ulterior object, and the intention is to excite laughter, accompanied with contempt, at the expense of some person, policy, belief, etc., humor is lost in ridicule. In the words of a German critic: "Ridicule is like a blow with the fist; wit, like the prick of a needle;*

*irony, like the sting of a thorn; and humor, the plaster which heals all these wounds."*) To what is ridicule diametrically opposed? (*To the pathetic.*) What writer is a master of ridicule and irony? (*Swift.*)

What two things may novelists delineate? What does the realist exhibit? In so doing, wherein is his taste often at fault? What is his obligation to the public? At what does the idealist aim? What does he accomplish? Are all ideals necessarily high? (*"Ideals consistent with the conditions of our human nature and our human life, if they are conformed to physical and moral laws and to the government and will of God, are ennobling. Ideals false in their theory of life and happiness, untrue to the conditions of our actual existence, involving discontent with real life, are the bane of all enjoyment."* — PRESIDENT PORTER.) May a good novel combine idealism and realism? State the present tendency of the novel. What is a romance? Name the best romances in English. State the laws of construction for the novel. How does unity apply? What further must the novelist possess? Does adherence to technic interfere with spontaneity?

State the advantages of moderate novel reading. (*It inspires and stimulates the imagination, the proper feeding of which faculty, from the first dawn of thought, is favored by psychologists. Moreover, some novels are highly instructive; others attractively teach lessons of purity and truth.*) State the dangers of excessive and indiscriminate novel reading. (*It debilitates all the mental faculties, especially the memory; it leads to dreaminess or irritability, and disqualifies for the duties of everyday life.*) How many novels are annually published? (*More than a thousand.*) How large a proportion of the books circulated by our principal libraries are novels? (*About seventy per cent.*) What does this indicate as to the influence of fiction in the community?

#### SUGGESTED EXERCISES.

Point out the inconsistencies and improbabilities in the plot of "The Vicar of Wakefield." Test, for probability of plot, Haggard's "She" or "Allan Quatermain;" Crawford's "The Witch of Prague."

See whether you can discover, and express in writing, the cause of the popularity of "Jane Eyre;" of "The Woman in White;" of "Silas Marner," "Adam Bede," or "Romola;" of "The Marble Faun;" of "The Talisman" or "Kenilworth;" of "The Last of the Mohicans."

Separate the two stories in "The Merchant of Venice," and show how the plots are interwoven so as to form a single unified work of art. Contrast the two distinct stories in Tolstoi's "Anna Karénina."

Assuming Thackeray's "Esmond" to be, as it is, a perfect novel, induce from it canons of method for this form of fiction.

Write an essay on the idealism of "Lorna Doone;" on the realistic element in "A Modern Instance," in Auerbach's "Auf der Höhe," in "Oliver Twist," or in one of Balzac's later novels.

Show how Hall Caine has reproduced a Bible story in "The Deemster," "The Bondman," "The Scapegoat," or "The Manxman."

Prepare a miscellaneous criticism on "Wuthering Heights," "Pride and Prejudice," "Hypatia," "Vanity Fair," one of Kipling's stories, "Lord Ormont and his Aminta." State grounds of objection or approval; grasp the plan; note the character of its execution.

Write an æsthetic judgment of "Robert Elsmere;" of "Ben Hur," or of Reade's "The Cloister and the Hearth." Write a moral judgment of each. See p. 399, on the sophistry in "Robert Elsmere."

Criticise, in accordance with the principles laid down in this lesson, Blackmore's short story, "Slain by the Doones."

Subjects for original composition: A Short Story to illustrate the proverb, "Straws show which Way the Wind blows," or any other saying. — The Autobiography of a Water Drop, of a Copper Penny, of a Schoolroom, of a Bible. — Adventures in the Adirondacks, or elsewhere. — An Imaginary Voyage to Hudson Bay, to the Antarctic Seas. — A Tale embodying any Local Legend or Indian Tradition.

#### BOOKS OF REFERENCE.

W. D. Howells's "Criticism and Fiction;" Daniel Greenleaf Thompson's "The Philosophy of Fiction in Literature;" Walter Besant's "The Art of Fiction;" Dunlop's "The History of Fiction;" Rowland Smith's "Greek Romances" (translations); Lanier's "The English Novel and its Development;" Masson's "British Novelists;" Jusserand's "The English Novel in the Time of Shakespeare;" Anthony Trollope's Autobiography (containing the author's views on the art of writing novels); William Forsyth's "Novels and Novelists of the Eighteenth Century." On the criticism of a work of fiction, Archdeacon Farrar's article in "The Forum" for May, 1890.

"If you wish to know what humor is," said Lowell, "read 'Don Quixote.'" Refer also to the works of Hawthorne and Holmes for chaste, pleasant, graceful humor; to those of Dickens and Thackeray, for satirical humor. Test the writings of Poe with reference to the validity of the criticism of Stedman, who spoke of the poet's "graveyard humor, which sends a chill down our backs."

## LESSON XXXV.

## THE SERMON.

A sermon is a formal religious discourse, founded on the Word of God, and designed to save men. — DR. HERRICK JOHNSON.

Eloquence has been defined as the art of moving men by speech. Preaching has this additional quality, that it is the art of moving men from a lower to a higher level. It is the art of inspiring them toward a nobler manhood. — HENRY WARD BEECHER.

Not to win admiration for one's own grace or cleverness, not to produce sermons that shall be praised as masterpieces of oratory, should be the aim of one whom God has called to preach his gospel, but so to preach that the speaker is forgotten in the fresh views of truth, the new energy for duty, the quickened love for Christ which his words have aroused. — DR. A. J. UPSON.

**The Sermon.** — An Oration is a discourse, argumentative or otherwise, intended for public delivery on some special occasion, and written in an elevated and energetic style. Orations include speeches of all kinds, and sermons.

A Sermon is a formal address, usually having for its subject some text or passage of Scripture, and designed to convey religious instruction, or persuade to action in matters of duty. The art which treats of the composition and delivery of sermons is known as Homiletics (literally, *the art of conversation*, implying the familiar tone and style of early Christian discourses).

**Preaching** supposes the presentation of Bible truth to an audience, not for the sake of that truth, but to impress it on the hearts and lives of men. Hence the object of preaching is to ennoble. Well-understood principles underlie the art. The canons of argumentation



apply, for the preacher's object is largely both to convince and to persuade; the canons of exposition govern his explanations of truth; the canons of description empower him to picture affecting scenes; the canons of narration, to present with vividness and force events of the deepest concern to humanity. Therefore the preacher should be a master of every process of amplification and of the rules and principles of style. He should understand all the aid that rhetoric can give him in the way of awakening thought and purpose in his hearers, realizing that sacred eloquence is a moral procedure, and that Christian teaching, under the guidance of rhetorical art, accounts for our modern civilization.

**The Parts of a Sermon** are those already considered as the formal divisions of a discourse (Lesson VIII.); viz., the Introduction, the Proposition, the Analysis, the Discussion, and the Conclusion. The rules of technic there laid down apply here.

**The Subject or Text** (literally, *woven fabric, web*, of the discourse) should involve some great and important question that has interest both for the speaker and hearer. It should not be *outré*, curious, or obscure; little can be made of such texts. In the words of Dr. James W. Alexander: "The right text is the one which comes of itself during reading and meditation; which accompanies you in walks, goes to bed with you, and rises with you. On such a text, thoughts swarm and cluster like bees upon a branch. The sermon ferments for hours and days; and at length, after patient waiting and almost spontaneous working, the subject clarifies itself, and the true method of treatment presents itself in a shape which cannot be rejected."

**The Introduction to the Sermon** should be neither long, nor elaborate, nor sensational. It is naturally the place for the explanation of the text or for the narration of incidents which are to be touched upon in the body of the discourse. Allusion may be made to the occasion of the sermon; but any reference to the pleasure of addressing the audience, any affectation of self-contempt, or admission of unfitness, any such hackneyed preliminaries as, "After a few introductory remarks I shall proceed to clear up the text," etc., are indications of weakness or conceit.

**The Division.**—Those who present an analysis, or statement of their plan, should divide it into a few striking, comprehensive heads, arranged in climax (p. 124). "Here," says a French writer, "is a very simple means of getting a happy division. Try to put into an interrogative form the thoughts which the text raises; the sermon and its different heads then become the answer. By this method the ideas will suggest themselves. Take, for example, some of the chief texts on death and immortality. Take Gen. ii. 17, 'Thou shalt surely die.' Here the questions are: Who pronounces this awful sentence? Against whom is it delivered? Of what kind of death does it speak? When will it be executed? How may it be escaped?"

Many eloquent preachers avoid a formal division, but do not for that reason dispense with an orderly plan. There may be method that is consciously perceived and felt, although attention be not called to it formally.

**The Discussion** is usually of the argumentative type, its object being to convince of the truth of the text as

explained in the Introduction, and separated in the Division. Recourse is had to arguments inductive and deductive, to arguments from testimony and analogy, and to refutation of current fallacies. The order of the arguments used should conform to the principles already elucidated (pp. 124-126). The Rev. Dr. A. P. Peabody suggests, in "The Homiletic Review," the following theories of order:—

"If your sermon is argumentative, give the foremost place to the strongest arguments. Should you reverse this order, the feeblér arguments, while they will not be sufficient to produce conviction, will indispose those whom you want to convince to give to the remainder a fair hearing. But if you convince, or almost convince, them at the outset, what follows will carry with it cumulative force, and may put on conviction its irrevocable seal. Thus, for instance, you may have, in behalf of the proposition which you want to prove, evidence from the very nature and necessity of the case, from admitted facts or phenomena to which your proposition furnishes the key, and from testimony or authority. Give first your internal evidence, which in many cases is equivalent to mathematical demonstration, and in all ethical or spiritual matters makes the nearest possible approach to demonstration; then adduce the facts or phenomena, which your proposition will explain or account for, but which, save for the internal evidence you have presented, might have some other explanation, and therefore should have the second place; and close by the authority or testimony. If I may refer to that very illogical book, 'Robert Elsmere,' its sophistry depends on the reversion of the order that I have specified. It is assumed that Christianity as an historical religion rests solely on testimony; while it is in truth its own best evidence, and while it also explains much in the world's history which we know not how else to explain; and these two grounds of evidence really sustain the testimony.

"If, on the other hand, your prime aim is impression on the conscience or on the emotional nature, upon grounds beyond dispute among Christian people, you must employ at the outset your least impressive motives, persuasives, or stimulants, take a climactic order, rise step by step, and reserve your strongest appeal for the last. In the former case you were building an edifice of which the stronger members must support the feebler; in this latter case you are kindling a fire which it should be your endeavor to raise from a genial but modest glow to a white heat."

If the sermon be *expository* in its nature, instead of an isolated text or short passage, large portions of Scripture are interpreted and explained in the body of the discourse for the instruction of the congregation. This system, if pursued, amounts to a continued exposition of the Bible, or of one of its books, and possesses certain advantages over the prevailing method of selecting as subjects a sentence here and a word or two there.

It is the office of exposition to clear up difficulties, to correct erroneous impressions, to afford broad views, — all of which is agreeable and valuable to any Christian assembly. The more highly educated the preacher, the more light he will be able to throw on the text of the most interesting of books. Moreover, he finds in the expository method opportunity for the criticism of all phases of character and the rebuke of all forms of error and sin, without subjecting himself to the suspicion of singling out individual members of his congregation for reproof or censure. Said Henry Ward Beecher, in the “Yale Lectures on Preaching :” —

“ You may go down to the brook under the willows, and angle for the trout everybody has been trying to catch, but in vain. You go splashing and tearing along. Do you think you can catch him in that way ? No, indeed. You must begin afar off and quietly ; if need be, drawing yourself along on the grass until you come where, through the quivering leaves, you see the flash of the sun, and then slowly and gently you throw your line around, so that the fly on its end falls as light as a gossamer upon the placid surface of the brook. The trout will think, ‘ That is not a bait thrown to catch me, there is nobody there ; ’ and he rises to the fly, takes it, and you take him. So there are thousands of persons in the world that you will take if they do not know that you are after them, but whom you could not touch if they suspected your purpose.”

In expository preaching, a particular text with formal divisions is obviously unnecessary.



**The Conclusion** is the place to drive home the great lessons of the discourse, and into it the preacher should therefore throw his whole soul. He is not to close with a discouraging array of inferences, showing how his subject applies in a dozen different lines to the persons addressed. Such applications are rather to be made during the progress of the discourse, informally, and without attracting notice. The conclusion is rather the place for exhortation and appeal, for persuasion.

Care is to be taken that the conclusion be not prolonged, under the influence of emotion, beyond the point at which the feelings of the audience cease to respond to those of the speaker. And above all, after an intimation is thrown out that the discourse is about to close, and the attention of the listeners is in consequence relaxed, the effect of still dragging on is destructive of proper impression by an otherwise meritorious address. "A sermon," said Dr. Alexander, "should begin like a river, flow and widen, and roughen and deepen, until the end; and when it reaches the end, it is hurt by every syllable that is added."

**The Style of the Sermon.** — The preacher is under obligation to make things plain, to turn the abstract into the concrete, the obscure into the luminous and intelligible; to gratify the natural desire of his hearers for variety in his themes, and plans of treatment; and preëminently to see that his sermons are the sincere expression of his convictions. In all this, his personality is to be scrupulously kept in the background; his listeners are never to be diverted from the thought of his sermons by peculiarities of style and diction, or by professional manner and dress. Whatever in the temple of God distracts attention from God to man and his doings, defeats the object of

preaching. Simplicity is the greatest compliment the finite being can pay to the Infinite.

A minister of the gospel should perfect for the service of the Master a chaste and dignified prose, graced with pure and appropriate imagery, straightforward in the expression of its thought, and honest in its tone. The bald, plebeian, unfeeling manner on the one hand, and on the other the schoolboy style, ablaze with the cheap dyes of a factitious rhetoric, through which glares a texture rotten with ignorance or misrepresentation, are alike disgusting to the refined worshiper. It is this that is driving intellect from our churches, and swelling the ranks of agnosticism and infidelity, — this taking the man out of style, and putting in its place the icicle or the clown; this clothing of thoughts inconceivably sublime in language indescribably belittling; this affectation of the offensively grotesque in pronunciation, choice of words, and manner of delivery.

Naturalness and self-forgetfulness unite to make the rule of effective style and utterance; and the way to be natural, in the words of Dr. Upson, is “to get back to nature through the practice of the classified principles which have been derived from nature.”

**Illustrations, Comparisons, and Anecdotes**, have great value; but the preacher must be judicious and economical in their use, regarding them only as the means to an end. Illustration appeals to auditors who cannot be impressed by abstract truth. On account of “the hardness” of men’s hearts, Christ himself had recourse to parables; but the *imagery* of the parable, while perfectly illustrative, never monopolizes the attention to the exclusion of the *idea*. Henry Ward Beecher called illustration “the window in an argument;” it lets in light. It is also an aid to the memory; parables, fables, and allegories, — so many word pictures, — are easily retained. Illustration further implies acceptable variety, affording opportunities for resting and entertaining the minds addressed. The beauty and force of illustration are well

shown in the following extract from a sermon by Phillips Brooks :—

“Christmas Day on one side, and Good Friday on the other, limit and define the active working life of Jesus on the earth. Christmas marks its beginning, and Good Friday marks its close. Standing on the height of either of those days, we see that life of Jesus as a whole. Its numerous details blend in one picture; and in the completeness of the work which Jesus did we see the wholeness of what Jesus was and is forever.

“The view is not the same from the two points. It is like a landscape seen first from the mountain of the sunrise, with all the glory and promise of the morning on it, and seen by and by from the hill of sunset, bathed in the tender and pathetic richness of the evening. And yet the landscape is the same, however the color and light on it may differ. The life of Jesus is the same, whether we anticipate it on the exultant morning of his birth, or remember it on the calm evening of his crucifixion. It is not possible for us, with the four Gospels in our hands and hearts, to stand by the manger of Bethlehem, and not see the cross hovering dimly in the distance of that opening life; impossible for us to forget that He who is just born is the same that will be crucified some day.”

**Length of Sermons.**—In regard to the length of a sermon, no invariable principle can be laid down. The importance of the theme, the interest of the treatment, the circumstances of the occasion, and the attitude of the audience, must determine it. A congregation is neither to be surfeited nor starved. On general principles, the length of successive sermons should vary, short discourses predominating. The audience of the present day craves a brief method; clear, crisp statements; and a uniform tendency to acceleration.

#### QUESTIONS.

What is an oration? a sermon? homiletics? preaching? Of what value to the preacher are the canons of argumentation? of exposition? of description? of narration? Why should a preacher be a master of the principles of style? Define the text. What should govern its selection? State the essentials to the introduction of a

sermon. (*Brevity, clearness, deliberation, dignity, adaptedness to text.*) For what is the introduction naturally the place? Illustrate introductions that are out of harmony. Define the division, and explain a simple method of arriving at heads. State the two principles of order defined by Dr. Peabody. Explain the expository method of preaching, and mention its advantages. Express yourself fully in regard to the conclusion. What do you understand by "sacred rhetoric"?

What can you say of the style of the sermon? Describe two styles that are out of harmony with the high calling of the preacher. Show that "the knack in style is to write like a human being." What should govern the length of sermons? Summarize the essentials of effective sermon writing.

Should a sermon be read from notes, or delivered extempore? (*Opinions differ. The sermon written to be read is more likely to have order and literary form; the discourse prepared for delivery without notes, to be animated, flowing, and powerful. Had extempore speaking always been the fashion, we should be without those grand collections of sermons that are the pride of the Church.*)

#### SUGGESTED EXERCISES.

In the criticism of a sermon, consider whether the arguments advanced are valid and appropriate, and are arranged in the most effective order; in descriptive and narrative portions, whether the observations are suitable and the facts thoroughly substantiated. Notice the effect on your own mind of the author's reasoning, explanations, and descriptions. Ascertain whether the style is forcible, or otherwise. Test the several parts of the discourse by the essentials that have been discussed under the head of the Introduction, etc.

Apply these rules of criticism to the following outline of a sermon on the "Inspiration of the Bible," by the Rev. A. T. Pierson, D.D., quoted from "The Homiletic Review" for March, 1890:—

"Continue thou in the things thou hast learned and hast been assured of,' etc. — 2 TIM. iii. 14-17.

"The preëminence of the Word of God is the central thought here. It claims to be the inspired and infallible Word of God; and, again, it vindicates that claim as a moral and spiritual power, able to make us wise unto salvation, perfect, and thoroughly furnished unto all good works.

"1. The claim. All men admit that as a book it stands first. It is THE book, as Chrysostom termed it. It is inspired. This may be said of



every good book, or noble work of man, in a sense. 'Paradise Lost' or the steam engine came of the inspiration of genius. But this is a 'God-inbreathed' inspiration. The figure is taken from that work at creation, where the bodily form became instinct with life when the breath of the Creator entered it. This is the Word of the Lord. Into the form of language came the breath of inspiration; and so the element of infallibility, distinguishing the Scriptures from all human writings. Some say, 'The thoughts, but not the words, are inspired;' but we think in words. Words give precision, definiteness of form and color, to thought. 'Thus saith the Lord.' We are not sure of the thought till it is spoken, or put into exact written words. No two words are precisely alike. Enough and sufficient, paternal and fatherly, are not interchangeable. Burke has well said that 'words are the feet on which a sentence walks.' We cannot take words out, and introduce others, without marring the original sense. The Word of God is fixed.

"This is the Judge that ends the strife  
When wit and wisdom fail."

"It is an authoritative standard. I correct my watch by the jeweler's chronometer; but he corrects his chronometer by the sun, which for ages has not varied a fraction of a second. We correct our course by the compass, and we correct the compass by the polar star. Our conscience, ordinarily, is a safe guide; but we need to repair 'to the law and the testimony' as an ultimate appeal. 'Thus saith the Lord.'

"If it be objected that the recorded words of Satan are not inspired, we reply that it is for the veracity of the narrative we argue. The words of the deceiver are recorded for our warning and instruction. Two verses satisfy me as to the fact of verbal inspiration. In John x. 35 it is said that 'the Scripture cannot be broken;' and the whole argument turns on the use of one little word, 'God.' Still more significant is Gal. iii. 16, where the point is not a word alone, but the singular or plural of that word: 'Not seeds, as of many; but as of one, and to thy seed.' These texts seem conclusive evidence that the words, as well as the thoughts, are inspired. If you do not accept the Bible as inspired, you really do not accept it at all. I heard of a man who had for ten years listened to a preacher of the 'higher criticism,' who from time to time struck out this portion of the Word as uninspired, and that portion as not trustworthy. The hearer promptly removed book after book from the Bible till nothing was left but the lids, which he presented to the preacher as being all that his criticism of the canon had left for his possession.

"2. The vindication of infallible inspiration. The Bible challenges scientific tests. I can say, after thirty years' daily study of the Word in the original tongues, that my faith is absolutely unshakable. We have time to examine

the subject in but two lines. First, prophecy as a scientific test. Here are canons of judgment just as clear and authoritative as any that guide the chemist in the laboratory, or the anatomist in his dissection of human tissues. Take these four: no man can tell what he does not know. No man can know the future, only so far as his sagacity in using his knowledge of the past enables him to forecast the future, as is the case with weather guesses. A guess is but a conjecture, a half chance of fulfillment; and, finally, the addition of details diminishes in geometric ratio the chance of fulfillment. If I say that the summer is to be hot, the probability of certainty may be represented by one half. If I add the limiting word 'August,' the probability is one fourth; and if I say August 15, the fraction is one eighth. The prophecy of the destruction of Jerusalem has thirty-two details. The fraction one half must be raised to its thirty-second power to express the fraction of a chance of fulfillment, on grounds of human calculation. The prophecy of Nineveh has twenty-seven, and that of Babylon thirty-five, particulars; minute, alike yet different, as where the drying up of a river, or the inundation by a river, is referred to. Every detail in prophecy is matched to its accomplishment. So with the three hundred and thirty-three particulars concerning Christ. No one has lost its mate. There could be no contact or collusion; for an interim of four hundred years of prophetic silence existed between Malachi and Matthew. From the first promise in the garden, 'The seed of the woman shall bruise his head,' to the last,—all have been fulfilled. The family from which Jesus came, the town in which he should be born, every detail, down to the hour when Mary was shadowed by the sacred sorrow of her sex, was foretold by divine wisdom alone. It is therefore impossible that the Bible is not inspired and authoritative. Christ, therefore, is divine. We ought to be able to give an answer to those who ask us a reason for the hope which is within us.

"A king once asked a bishop for a proof of Christianity expressed in a single word. His answer was 'JEW.' It is a comprehensive and conclusive argument, if we review the facts of prophecy and history. They want to return to their land. They have money enough to buy it. The one family of the Rothschilds could buy Palestine; but the fullness of the Gentiles is not yet brought in. We have time but to glance at the other point.

"3. Science and the Bible. I do not claim to be a scientist; but, after many years of study of science and of revelation, I do affirm that there is not a single point of conflict as to established facts. Theories of science conflict among themselves, but real science and the Scriptures exhibit a wonderful harmony. Who taught Moses geology? or Jeremiah astronomy? or Solomon anatomy? Other books have blundered; but the cosmogony of Moses is scientifically correct. Before Galileo's day, men thought that they had numbered the stars, some 3,330, though the Bible declared that

they could not be counted. Lord Ross's telescope shows four hundred million. The Milky Way is a marshaling of worlds incomputable in number. The picture in Ecclesiastes is a marvelous exhibition of scientific accuracy, where the brain, the heart, lungs, and nervous system are referred to in the last chapter as the bowl, wheel, pitcher, and silver cord. So, too, in the kinship of light and sound demonstrated in modern science, we have a plenary significance given to the passages which describe the stars singing together, the heavens telling the glory of God, and day unto day uttering speech. Though there be no speech, no language, their line goes out through the earth to the end of the world. They 'vibrate as a chord.' Each star has its note. They all sing, —

“The hand that made us is divine.”

“This is not poetry, but fact. Sunrise vibrates to sunset. Day speaketh to day, and night to night. Science and inspiration are in accord. Objectors make loud assault against the Bible. What threatens to be a shell proves to be but a paper wad. The truth of God is invincible.

“Finally, everything depends on your personal acceptance of God's Word. The preacher is not delivering an oration or essay when he stands in the pulpit; but as an ambassador of God, as though God spoke, he beseeches men to be reconciled unto God. My field of labor in my early ministry was in a hotbed of infidelity. Objections were offered which I never before had met, and my feet seemed ready to slide. It was plain that I must begin anew the study of God's Word to know the truth. I urge you to give less time to the newspaper and novel, and more to the Scriptures. The fruit of such patient and prayerful study is not only intellectual illumination and satisfaction of mind, but the creation of 'a perfect man in Christ Jesus.' You are 'thoroughly furnished unto all good works.' The carnal life and appetites will no longer enthrall; covetousness and pride and selfishness will be subdued; and your life will be transformed and transfigured by this truth that makes one wise unto salvation. Hume confessed that he had not been a reader of the Bible. He confessed also that he could not explain the mystery and majesty of a true Christian character. In such radiant and commanding exhibitions of a renewed nature during life, and in the sweet serenity of the dying believer, are furnished evidences of the power and grace of God which are inexplicable on any ground whatever.”

TEXTS. — “Consider the lilies of the field, how they grow” (*Matt.* vi. 28). Growth in the Christian life as slow and mysterious as the lily's. Consult Drummond's “Natural Law in the Spiritual World,” p. 123. — “Come now, and let us reason together, saith

the Lord" (*Isa.* i. 18). Reason as well as revelation in religion.— "Many are weak and sickly among you, and many sleep" (*1 Cor.* xi. 30). Moral disease and moral anæsthesia.— "Till we all come in the unity of the faith" (*Eph.* iv. 13). Church unity.— "Righteousness exalteth a nation: but sin is a reproach to any people" (*Prov.* xiv. 34). Corruption in the government of American cities.

Write an essay on Practical Preaching, which involves the adaptation both of subject and subject matter to the spiritual needs of the audience. "A sermon equally well adapted to a hundred different congregations, were such a thing possible, would be a sermon for nobody."— *Professor A. S. Hill.*

#### BOOKS OF REFERENCE.

Dr. Christlieb's "Homiletic;" Fisk's "Manual of Preaching;" Dr. Alexander Oliver's "What and How to Preach;" Beecher's, Brooks's and Simpson's "Yale Lectures on Preaching;" Dr. J. A. Broadus's "A Treatise on the Preparation and Delivery of Sermons;" Dr. A. J. Upson's "Rhetorical Training for the Pulpit" ("The Homiletic Review," Feb. and Mar., 1890); Dr. Shedd's "Homiletics and Pastoral Theology;" Prof. A. S. Hill's "Our English," p. 141.

For fertility and force of illustration, read the sermons of Joseph Hull, South, Beecher, and Moody. For characteristic treatment, and forms of introduction and conclusion, consult the sermons of Channing, Chalmers, Spurgeon, Haweis, and Talmage; for ingenuity and subtile reasoning, the theological discourses of Jonathan Edwards (Freedom of the Will); for passionate fervor and dramatic power, the addresses of George Whitefield; for imaginative effects, sweetness, and piety, those of Jeremy Taylor; for graphic style, "Sermons on Living Subjects," by Dr. Horace Bushnell; for natural eloquence, the "Sermons" of Bishop Matthew Simpson. Turn further to the discourses of Cardinal Newman, the representative sermon writer of the Catholic Church in English-speaking lands, and of Cardinals Wiseman and Manning—masterpieces of religious instruction, apology, and defence—refer also to the artistic homilies of Bishop Spalding. As models of pulpit oratory, study the sermons of Phillips Brooks. His every sentence is pregnant with thought, his every word a forcible expression of that thought, his theme admits of no delay, the reader is hurried to each clear conclusion through an avenue swept of verbal obstacles.



## PART VI.

### POETRY AND THE PRINCIPLES OF VERSIFICATION.— POETICAL FORMS.

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#### LESSON XXXVI

##### DEFINITION AND THEORY OF POETRY.

Two things are required of the poet, — that he should rise above reality, and yet remain within the sphere of the sensuous. — GOETHE.

Poetry is the transfiguration of life, — an imaginative representation in verse or rhythm of whatever men perceive, feel, think, or do; and the relative greatness of a poet depends on the amount of life he has transfigured. — ALFRED AUSTIN.

**What is Poetry?** — “It seems to me,” says Ruskin, “and may seem to the reader, strange that we should need to ask the question, What is poetry? Here is a word we have been using all our lives, and, I suppose, with a very distinct idea attached to it; and yet, when I am called upon to give a definition of this idea, I find myself at a pause.”<sup>1</sup> But Ruskin finally reaches the conclusion that poetry is “the suggestion by the imagination, in musical words, of noble grounds for the noble emotions, — love, veneration, admiration, and joy, with their opposites.” That is, these emotions must be felt for noble

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<sup>1</sup> In John Lyly's comedy, *Endimion*, Sir Topas is made to remark: “Dost thou know what a poet is? Why, fool, a poet is as much as one should say — a Poet.” And Juvenal, in *Satire vii.* line 70, pronounces the poet, “whose vein is not that of the common herd,” to be “such a one as I cannot embody in words, and can only feel in my soul.”

causes, and the causes or grounds must be invented or furnished by the imagination ; the mere expression of noble emotion experienced by real persons, not being poetry.

Had there been an Evangeline, and had her career as portrayed by Longfellow been actual, the story would have been pathetic (beautiful + sad), but not poetical (beautiful + sad + "feigned"). Its invention by the poet — who enters into the soul of the imagined exiled woman, and creates a noble ground for her lifelong search — makes it poetry, and gives it power to awaken in others the poetical feeling.

In like manner, Wordsworth, familiar with the story of the widow of Penrith, gave voice to her imagined hopes and sorrowings in "The Affliction of Margaret." Thus, in the following stanzas : —

"Seven years, alas ! to have received  
No tidings of an only child ;  
To have despaired, have hoped, believed,  
And been for evermore beguiled ;  
Sometimes with thoughts of very bliss !  
I catch at them, and then I miss ;  
Was ever darkness like to this ?

"Perhaps some dungeon hears thee groan,  
Maimed, mangled by inhuman men ;  
Or thou, upon a desert thrown,  
Inheritest the lion's den ;  
Or hast been summoned to the deep,  
Thou, thou and all thy mates, to keep  
An incommunicable sleep.

"I look for ghosts ; but none will force  
Their way to me : 'tis falsely said  
That there was ever intercourse  
Between the living and the dead.  
For, surely, then I should have sight  
Of him I wait for day and night,  
With love and longings infinite."

This power of entering into the imagined feelings of others implies insight. It is spontaneous or involuntary. No study of technic can impart it. It is that in the poet which is born, not made.

Poetry, then, implies in the first place *creation* (as its Greek name *poie'sis* indicates), invention, insight. Its proper object is the communication of exalted pleasure; and thus it is antithetical to science, whose end is the acquirement and dissemination of truth. Inasmuch as it suggests noble grounds for noble emotions, poetry is always the expression of the beautiful (see pp. 57, 58).

**Poetry Concrete in Method and Diction.** — Poetry must further be concrete or specific in its expression. It is the office of the poet to turn abstractions into concretions; that is, to embody universal ideas in concrete images, or, as Shakespeare described it, to turn into shapes "the forms of things unknown, and give to airy nothing a local habitation and a name." Thus the poet Gray, in his "Elegy," prefers "some Cromwell guiltless of his country's blood" to "some village dictator," securing energy by the use of the particular instead of the general.

For this reason, poetry expresses its thought largely through figures, which, as has been shown, owe their force in many instances to their concreteness. All abstract method belongs to prose.

**Poetry Rhythmic in Movement.** — While prose implies intellectual and emotional life, poetry requires in addition rhythmic life.

In the operation of each of our senses, what is actually communicated to the brain is some kind of vibration, the function of such vibration being to convey through bodily organs to the mind a knowledge of the external world. This principle has been extended into the realm of emotional thought by Mr. Stedman, who conceives of poetic vibrations as in like manner thrilling the soul. "The makers of poetry feed on thoughts that naturally tend to move in rhythmic numbers; and, with this inarticulate thought rhythm, we have a verbal rhythm that is consonant." Stedman, in accord with many critics, contends

that words are not poetry till they reach a stress that is rhythmical; and this agrees with Carlyle's conception of poetry as "musical thought." A poet must be a versifier.

It is rather in the power of uttering his emotion than in the ability to feel it, that the poet differs from ordinary human beings. The majority of men have poetical feeling, but lack the power of poetical expression. As Wordsworth taught, —

"Many are the poets that are sown  
By Nature; men endowed with highest gifts,  
The vision and the faculty divine;  
Yet wanting the accomplishment of verse."

"The essence of the artist," says Swinburne, "is that he should be articulate;" the object of all art being expression. The man who is a poet "born by nature, nursed by art," will never remain dumb.

Poetry, then, does not really become such until it finds expression in rhythmical language, in musical words. Hence a thought may be poetical, and yet not be poetry.

**Poetry True and Serious.** — To the foregoing requisites, Matthew Arnold, following in the footsteps of Aristotle, adds, as tests for the possession of the highest poetical quality, truth and seriousness. So far, he declares, as high poetic truth and seriousness are wanting to a poet's matter, so far also will a high poetic stamp of diction and movement be wanting to his manner. King Priam's prayer to Achilles for the corpse of Hector (*Iliad*, xxiv.) is marked by poetic seriousness: —

"But revere the gods, O Achilles! and pity me, remembering thy own father; for I am even more miserable, since I have endured what no other mortal yet endured, — to carry to my lips the hand of him who slew my son."



High seriousness is characteristic of Homer, Dante, Shakespeare, and Milton. It implies spontaneity, absolute command over passion, "mind controlling matter, taste mastering energy."

Truth is sincerity, and is often so beautiful and so impressive of itself, that one of the greatest proofs of poetic genius consists in leaving it unadorned. The author of "Albion's England," in constructing this touching picture of fair Rosamund in the hands of the implacable queen, presents truth unembellished:—

"Fair Rosamund, surprisèd thus, ere thus she did expect,  
Fell on her humble knees, and did her fearful hands erect:  
She blushed out beauty, whilst the tears did wash her pleasing face,  
And beggèd pardon, meriting no less of common grace.  
'So far, forsooth, as in me lay, I did,' quoth she, 'withstand;  
But what may not so great a King by means or force command?  
'And dar'st thou, minion,' quoth the Queen, 'thus article to me?'

. . . . .

With that she dashed her on the lips, so dyèd double red:  
Hard was the heart that gave the blow; soft were those lips that bled.  
Then forced she her to swallow down, prepared for that intent,  
A poisoned potion."

This is supremely simple, and *true* to nature; yet, at the same time, it is "*feigned* history," copied imagination.

**Poetic Diction and Style.**—As to style, the poet chooses the fewest and simplest words, and seeks to combine gracefulness with energy, avoiding both what is displeasing and what is coarse.

Poetic diction is characterized by concreteness; by economy, brief words and constructions being preferred; by picturesqueness in general, poetical epithets (as in Thomson's "*gemmy* shower") being employed for their picturesque effect, whereas rhetorical epithets must be

necessary as well as significant; by out-of-the-common expressions — the non-colloquial element<sup>1</sup> — and by archaisms; by melody and the adaptation of sound to the sense. Modern English — with its strong and comprehensive Saxon monosyllables, its euphonious classical derivatives, its wealth of phrases appropriate to the expression of every feeling and every passion — is a language peculiarly adapted to the purposes of poetry.

**Touchstones.** — It will be seen from the foregoing paragraphs that there exist certain touchstones, or tests, by which the quality of any piece of verse may be determined. In the opinion of Matthew Arnold, “there can be no more useful help for discovering what poetry belongs to the class of the truly excellent, and can therefore do us most good, than to have always in one’s mind lines and expressions of the great masters, and to apply them as touchstones to other poetry.” He who would be a critic in the field of verse must read the best poets with the closest attention, and assiduously cultivate that love of beauty which made them what they are. He who is to merit the name of poet must be original and creative; must express his thoughts in an elevated and graceful style, spontaneously, concretely, and in metrical language; and, withal, must be deeply emotional, true, and serious. This implies genius.

Only in the mind of the born poet, says Grant Allen, “arises the conception of some touching tale or stirring lyric. Next comes the spontaneous choice of a meter that harmonizes with the theme. Grad-

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<sup>1</sup> Worthiest poets

Shun common and plebeian forms of speech,  
Every illiberal and affected phrase,  
To clothe their matter; and together tie  
Matter and form with art and decency. — CHAPMAN.

ually he shapes his idea. He selects for every stanza and every line the choicest words or pictures, drawn from the inexhaustible stores of his memory and his imagination, where he has gathered together, as in a treasure-house, all that is glorious and beautiful in the boundless universe or the soul of man. The total result so obtained is an harmonious work of art — a poem."

### QUESTIONS.

Why is it so difficult to define poetry? To what is poetry properly antithetical? What is poetry according to Ruskin's view? Mention the noble emotions and their opposites. What causes must give rise to them? Would indignation at being swindled out of a sum of money be a poetical feeling? Would admiration excited by the budding of a flower? Is mere noble emotion in itself poetical? Show that the ground for it must be invented by referring to the tale of "Evangeline;" to "The Affliction of Margaret." Does insight find poetry in the commonplace? (*The commonest things possess a deep significance; their aspects and semblances fall continuously on the soul of the poet, to be transfigured by his genius, and to materialize, as so transfigured, in those jewels of verse*)

"That on the stretch'd forefinger of all Time  
Sparkle forever.")

How does the poetry in common things differ from mere beauty? (*It is beauty plus spirituality.*) May poetry in this sense be characteristic of a picture, of a statue, of the human face? (*Poetical feeling may be uttered by the Almighty in any of his works; and it may be projected by the art of man in visible forms, — like pictures, statues, and temples, — as well as in rhythmical words and in music.*) Explain the lines of Dr. Holmes: —

"There breathes no being but has some pretense  
To that fine instinct called poetic sense."

Show that poetry is concrete in method and diction; that it is the office of the poet to turn abstractions into concretions. Why does poetry largely express its thought by means of figure? How much truth does there seem to be in Canon Farrar's statement, "A language without figure would of necessity be a language without poetry"? Is there danger that a poem may have "too much foliage and too little

solid wood," as was said of Mrs. Hemans? Why is metrical language a condition of poetical expression? Prove that it is in his power of uttering rather than of feeling his emotion, that the poet differs from ordinary men. Discriminate between the essence and the expression of poetry. Discuss truth and seriousness. What does each imply? Was Aristotle right in holding poetry to possess a higher truth than history? What can you say of poetic diction and style? Give a summary of the touchstones by which the quality of any piece of verse may be determined. How does Stedman define poetry? (*As "rhythmical, imaginative language, conveying through its vibrations the invention, taste, thought, passion, and insight, of the human soul."*)

What is the true aim of poetry? (*Not only to yield the purest and noblest intellectual pleasure, but at the same time to exalt morally; "to awaken to the divine side of things, to bear witness to the beauty that clothes the outer world, the nobility that lies hid in human souls; to call forth sympathy for downtrodden causes; and to make men feel, that, through all outward beauty and all pure inward affection, God himself is addressing them. In this endeavor, poetry combines its influences with all those benign tendencies which are working in the world for the melioration of man and the manifestation of the kingdom of God."* — SHAIRP.) What construction, then, will you place on this statement of Longfellow's in "Hyperion"? — "A delicate organization renders men of genius keenly susceptible to pain and pleasure; and then they *idealize* everything, and in the moonlight of fancy, even the *deformity of vice* seems beautiful." May poetry be made a means of degrading and depraving? (*Not the highest poetry, which, as the ally of all things pure and lofty, naturally works for good; which Goldsmith styled in "The Deserted Village" "the nurse of every virtue, first to fly where sensual joys invade."*) Said Principal Shairp: "Poets who do not recognize the highest moral ideal known to man, do, by that very act, cut themselves off from the highest artistic effect. The Christian standard is the highest. Goethe made light of it; Shelley abjured it. Are we on that account to deny that they rank among the great poets of the world? To this it may be replied: first, that they could not escape some unconscious influence from the religion that surrounded them; secondly, that, had their prejudice against Christianity been removed, they would have gained hardly less as poets than as men. For lack of this it is, that there lie hidden in the human spirit, tones the truest, the most tender, the most profound, which these poets have never elicited."



## SUGGESTED EXERCISES.

The members of the class, after proper investigation, may state extemporaneously from notes, or fully in writing, why Tennyson's "In Memoriam" is poetry; Arnold's "Thyrsis;" Milton's "Lycidas;" Mrs. Browning's "Aurora Leigh." The accepted touchstones may further be applied to "The Knight's Tale" of the Canterbury series. Is Chaucer lacking in seriousness? Test "The Clerk's Tale of Patient Griselda;" Whittier's "Snow-Bound;" Tennyson's "The Lotos-Eaters" and "The Day-Dream;" Goldsmith's "The Deserted Village;" Poe's "The Raven;" Bryant's "Thanatopsis," "The Crowded Street," "To a Waterfowl" (see Dr. Alden's "Studies in Bryant"); Holmes's "Wind Clouds and Star Drifts," "Homesick in Heaven;" Stoddard's "Hymn to the Sea;" Campbell's "Gertrude of Wyoming."

When the thoughts of a writer reach that degree of imaginative pressure at which prose will no longer contain them, nature provides a remedy by whirling the composer into verse. Can you detect a principle in Shakespeare's shifting from prose to verse and from verse to prose in "Twelfth Night," "Romeo and Juliet," or "Hamlet"? Prose is especially adapted to the didactic, the practical, the matter of fact, the stern. Note that it is used in the dialogues of servants and in light conversation generally. Why does Falstaff always speak in prose? Why, in "Julius Cæsar," does Casca use prose, while Brutus and Cassius have recourse to verse? Why does scene iii. act 1 of "The Merchant of Venice," begin with prose, and rise to verse?

Answer Dr. Walcot's query, "What had Achilles been without his Homer?" noting the power of verse to perpetuate.

## BOOKS OF REFERENCE.

Aristotle's "Poetics;" Masson's "Theories of Poetry," in "North British Review," August, 1853; Professor C. C. Everett's "Poetry, Comedy, and Duty;" Professor A. S. Cook's "Touchstones of Poetry" and "The Art of Poetry;" E. C. Stedman's papers on the "Nature and Elements of Poetry," in "The Century," 1892; Shairp's "Poetic Interpretation of Nature," "Aspects of Poetry," "The Aim of Poetry;" Dr. Holmes's "Poetry: A Metrical Essay;" Professor Dowden on "Poetical Feeling for Nature," "Contemporary Review," ii. 535; Emerson on "The Poet" and on "Poetry and Imagination;" Bailey's "Festus;" Pater's "Appreciations;" Alfred Austin's "Prince Lucifer," p. vii.; Raymond's "Poetry as a Representative Art."

## LESSON XXXVII.

## VERSIFICATION.

The theory that versification is not an indispensable requisite of a poem seems to have become nearly obsolete in our time. Artistic treatment determines whether an imaginative writer is a poet or a writer of prose. Emotion is the basis of all true poetic expression ; thoughts must be expressed in an emotional manner before they can be brought into poetry, and this emotive expression demands style and form. — THEODORE WATTS.

One may be a versifier without poetry. — SIR PHILIP SIDNEY.

**Versification** is the art of expressing thought in verse, or metrical language. It has been shown that poetical ideas seek to utter themselves through the medium of such language. Hence it is incumbent on both the student and the maker of poetry to understand the principles of versification.

**Rhythm and Meter.** — English verse is characterized by rhythm, the alternation of tension and relaxation, involving the regular recurrence of accent, or stress of voice. A rhythmic succession of words is thus divisible into distinct pulses or movements, appreciable by the ear ; these are known as Measures, or Feet. Each foot, or unit of rhythm, will be found to consist of a group of two or three syllables, one of which is always accented. Rhythm has to do with the character of these feet.

Meter implies the arrangement into lines of definite numbers of feet. The number of feet in a line of verse, therefore, determines its meter ; the kind of foot employed, the rhythm.

Rhythm, meter, and other effects of verse, depend,

for the pleasure they convey, on our enjoyment of fitness or harmony. They are always to be adapted to the sentiments expressed.

The Principal Feet occurring in English Verse are : —

DISSYLLABIC. (Adapted to double move- ment.)	{	THE IAMBUS, consisting of an unaccented followed by an accented syllable ; as, <i>to-day</i> .
		THE TROCHEE (in Greek, <i>running, tripping</i> ), consisting of an accented followed by an unaccented syllable ; as, <i>twinkle</i> .
		THE SPONDEE (from the Greek <i>spondai, a solemn treaty</i> ), consisting of two accented syllables ; as, <i>downright</i> .
TRISYLLABIC. (Triple move- ment.)	{	THE DACTYL (from the Greek <i>daktulos, a finger</i> , which has one long joint and two short ones), consisting of an accented syllable followed by two unaccented syllables ; as, <i>tenderly</i> .
		THE ANAPEST ( <i>struck back</i> ), the dactyl reversed, consisting of two unaccented syllables followed by one that is accented ; as, <i>Isabelle</i> .

Since, in English poetry, length or quantity depends almost entirely on accent, it is customary to denote unaccented syllables with a breve (◡), the mark used to indicate a short syllable in Latin ; and accented syllables, with a ma'cron (—), which marks long syllables in Latin. Thus the feet defined above are denoted as follows : —

Iambus	◡ — ◡̄	to-day.	Dactyl	— ◡ ◡	tenderly.
Trochee	— ◡	twinkle.	Anapest	◡ ◡ —	Isabelle.
Spondee	— —	downright.			

Two short syllables have the same metrical value as one long syllable.

**Number of Feet.** — A line of one measure, or foot, is designated as Monom'eter (literally, *single measure*) ; a line of two feet, as Dim'eter ; of three, as Trim'eter ; of four, as Tetram'eter ; of five, as Pentam'eter ; of six, as Hexam'eter ; of seven, as Heptam'eter ; and of eight, as Octam'eter.

Lines of verse do not always contain an exact number of feet. A line at the end of which a syllable is wanting to complete the meter is said to be Catalectic (*leaving off*). A line in which there is a syllable over is Hypercatalectic. A line in which there is neither deficiency nor redundancy is Acatalectic.

In describing verse, it is customary to take into consideration the kind as well as the number of feet composing the lines, and to state whether the lines are catalectic, acatalectic, or hypercatalectic.

**Scanning** is the separation of a line of verse into the feet of which it is composed. The line

“ And pure | as gold | forev | er ”

is scanned thus : *And pure*, iambus ; *as gold*, iambus ; *forev*, iambus ; *er*, foot not completed, or syllable over. The line is described as an *iambic trimeter, hypercatalectic* ; or an *iambic tetrameter, catalectic*.

**Verse Pure and Mixed.** — A line consisting wholly of one kind of foot is said to be Pure. The iambic and trochaic lines illustrated on the following page in the eight meters are pure. Verse, however, may be characterized by a variety in the feet composing the lines. It is then said to be Mixed. See the anapest-iambic and dactylic hexameter lines on pp. 425, 426. Such deviation from the standard foot of the verse is known as a Metrical



License, as is also the addition or omission of a syllable at the beginning of a line.

The usual grammatical licenses, — violent inversions, ellipses, enallages, — Synæresis (the compression of two syllables into one; as, *dis-o-bēd-yence* for *dis-o-be-di-ence*) and Diæresis (the separation of a diphthong into the vowels of which it is composed), are familiar to the pupil.

**Iambic Meters.** — Verse in which the characteristic or predominant foot is the iambus, is known as Iambic. Illustrations of pure iambic lines in eight meters follow:—

*Iambic Monometer.*     $\overset{\cup}{\text{B}}\bar{\text{e}}\bar{\text{w}}\bar{\text{a}}\bar{\text{r}}\bar{\text{e}}.$

*Iambic Dimeter.*     $\overset{\cup}{\text{I}}\bar{\text{d}}\bar{\text{w}}\bar{\text{e}}\bar{\text{l}}\bar{\text{t}} \mid \overset{\cup}{\text{a}}\bar{\text{l}}\bar{\text{o}}\bar{\text{n}}\bar{\text{e}}.$

*Iambic Trimeter.*     $\overset{\cup}{\text{T}}\bar{\text{h}}\bar{\text{e}} \mid \overset{\cup}{\text{n}}\bar{\text{i}}\bar{\text{g}}\bar{\text{h}} \mid \overset{\cup}{\text{t}}\bar{\text{h}}\bar{\text{o}}' \mid \overset{\cup}{\text{c}}\bar{\text{l}}\bar{\text{e}}\bar{\text{a}}\bar{\text{r}} \mid \overset{\cup}{\text{s}}\bar{\text{h}}\bar{\text{a}}\bar{\text{l}}\bar{\text{l}} \mid \overset{\cup}{\text{f}}\bar{\text{r}}\bar{\text{o}}\bar{\text{w}}\bar{\text{n}}.$

*Iambic Tetrameter.*     $\overset{\cup}{\text{T}}\bar{\text{h}}\bar{\text{e}} \mid \overset{\cup}{\text{w}}\bar{\text{a}} \mid \overset{\cup}{\text{t}}\bar{\text{e}}\bar{\text{r}} \mid \overset{\cup}{\text{l}}\bar{\text{i}}\bar{\text{l}} \mid \overset{\cup}{\text{y}} \mid \overset{\cup}{\text{s}}\bar{\text{l}}\bar{\text{e}}\bar{\text{e}}\bar{\text{p}}\bar{\text{s}} \mid \overset{\cup}{\text{i}}\bar{\text{n}} \mid \overset{\cup}{\text{p}}\bar{\text{r}}\bar{\text{i}}\bar{\text{d}}\bar{\text{e}}.$

*Iambic Pentameter.*     $\overset{\cup}{\text{A}}\bar{\text{n}}\bar{\text{d}} \mid \overset{\cup}{\text{w}}\bar{\text{a}}\bar{\text{s}}\bar{\text{t}}\bar{\text{e}} \mid \overset{\cup}{\text{i}}\bar{\text{t}}\bar{\text{s}} \mid \overset{\cup}{\text{s}}\bar{\text{w}}\bar{\text{e}}\bar{\text{e}}\bar{\text{t}} \mid \overset{\cup}{\text{n}}\bar{\text{e}}\bar{\text{s}}\bar{\text{s}} \mid \overset{\cup}{\text{o}}\bar{\text{n}} \mid \overset{\cup}{\text{t}}\bar{\text{h}}\bar{\text{e}} \mid \overset{\cup}{\text{d}}\bar{\text{e}}\bar{\text{s}} \mid \overset{\cup}{\text{e}}\bar{\text{r}}\bar{\text{t}} \mid \overset{\cup}{\text{a}}\bar{\text{i}}\bar{\text{r}}.$

*Iambic Hexameter.*     $\overset{\cup}{\text{T}}\bar{\text{h}}\bar{\text{o}}\bar{\text{u}} \mid \overset{\cup}{\text{s}}\bar{\text{o}}\bar{\text{v}} \mid \overset{\cup}{\text{r}}\bar{\text{e}}\bar{\text{i}}\bar{\text{g}}\bar{\text{n}} \mid \overset{\cup}{\text{s}}\bar{\text{m}}\bar{\text{i}}\bar{\text{l}}\bar{\text{e}} \mid \overset{\cup}{\text{o}}\bar{\text{f}} \mid \overset{\cup}{\text{G}}\bar{\text{o}}\bar{\text{d}} \mid \overset{\cup}{\text{E}}\bar{\text{t}}\bar{\text{e}}\bar{\text{r}} \mid \overset{\cup}{\text{n}}\bar{\text{a}}\bar{\text{l}}$   
     $\bar{\text{L}}\bar{\text{o}}\bar{\text{v}}\bar{\text{e}} \mid \bar{\text{l}}\bar{\text{i}}\bar{\text{n}}\bar{\text{e}}\bar{\text{s}}\bar{\text{s}}.$

*Iambic Heptameter.*     $\overset{\cup}{\text{S}}\bar{\text{t}}\bar{\text{i}}\bar{\text{l}}\bar{\text{l}} \mid \overset{\cup}{\text{n}}\bar{\text{o}} \mid \overset{\cup}{\text{b}}\bar{\text{l}}\bar{\text{e}}\bar{\text{r}} \mid \overset{\cup}{\text{g}}\bar{\text{l}}\bar{\text{o}} \mid \overset{\cup}{\text{r}}\bar{\text{i}}\bar{\text{e}}\bar{\text{s}} \mid \overset{\cup}{\text{s}}\bar{\text{t}}\bar{\text{a}}\bar{\text{r}} \mid \overset{\cup}{\text{y}}\bar{\text{o}}\bar{\text{u}}\bar{\text{r}} \mid \overset{\cup}{\text{c}}\bar{\text{o}}\bar{\text{u}}\bar{\text{r}}\bar{\text{s}}\bar{\text{e}} \mid \overset{\cup}{\text{O}}$   
     $\bar{\text{m}}\bar{\text{y}} \mid \bar{\text{o}}\bar{\text{w}}\bar{\text{n}} \mid \bar{\text{n}}\bar{\text{a}} \mid \bar{\text{t}}\bar{\text{i}}\bar{\text{v}}\bar{\text{e}} \mid \bar{\text{T}}\bar{\text{h}}\bar{\text{a}}\bar{\text{m}}\bar{\text{e}}\bar{\text{s}}.$

*Iambic Octameter.*     $\overset{\cup}{\text{O}} \mid \bar{\text{a}}\bar{\text{l}}\bar{\text{l}} \mid \overset{\cup}{\text{y}}\bar{\text{e}} \mid \overset{\cup}{\text{p}}\bar{\text{e}}\bar{\text{o}} \mid \overset{\cup}{\text{p}}\bar{\text{l}}\bar{\text{e}} \mid \bar{\text{c}}\bar{\text{l}}\bar{\text{a}}\bar{\text{p}} \mid \overset{\cup}{\text{y}}\bar{\text{o}}\bar{\text{u}}\bar{\text{r}} \mid \bar{\text{h}}\bar{\text{a}}\bar{\text{n}}\bar{\text{d}}\bar{\text{s}} \mid \overset{\cup}{\text{a}}\bar{\text{n}}\bar{\text{d}}$   
     $\bar{\text{w}}\bar{\text{i}}\bar{\text{t}}\bar{\text{h}} \mid \bar{\text{t}}\bar{\text{r}}\bar{\text{i}}\bar{\text{u}}\bar{\text{m}} \mid \bar{\text{p}}\bar{\text{h}}\bar{\text{a}}\bar{\text{n}}\bar{\text{t}} \mid \bar{\text{v}}\bar{\text{o}}\bar{\text{i}} \mid \bar{\text{c}}\bar{\text{e}}\bar{\text{s}} \mid \bar{\text{s}}\bar{\text{i}}\bar{\text{ng}}.$

The great body of our English poetry is written in iambic meters, which are both easy of construction, and adapted to the expression of every phase of emotion. Of these meters, the monometer and the dimeter are rarely continued through whole poems, being better adapted to the refrains of odes and songs. In the following lines of Herrick's, iambic monometer is combined with trimeter and tetrameter:—

" Fair Daffadils, we weep to see  
     You haste away so soon;  
 As yet the early-rising sun  
     Has not attain'd his noon.  
         Stay, stay,  
     Until the hasting day  
         Has run  
     But to the even-song;  
 And, having pray'd together, we  
     Will go with you along."

The iambic dimeter also usually occurs in company with longer lines, as in this passage from Dryden's "Song for St. Cecilia's Day : " —

" With ravished ears  
     The monarch hears,  
         Assumes the god,  
         Affects to nod,  
 And seems to shake the spheres."

The iambic trimeter combines in different ways with the tetrameter to form the common and the short meter of our hymns. (The student may select examples from the Hymnal, and explain the combination in each case.) Four tetrameter lines constitute long meter. Iambic tetrameter uncombined may characterize an entire poem, as in "The Lady of the Lake" and "Marmion." Professor Conington effectively employed this measure in his translation of Virgil's "Æneid." Thus : —

" Arms and the man I sing, who first,  
     By Fate of Ilia realm amerced,  
     To fair Italia onward bore,  
     And landed on Lavinium's shore : —  
     Long tossing earth and ocean o'er,  
     By violence of heaven, to sate  
     Fell Juno's unforgetting hate:

Much labored too in battlefield,  
 Striving his city's walls to build,  
 And give his Gods a home.  
 Thence come the hardy Latin brood,  
 The ancient sires of Alba's blood,  
 And lofty-rampired Rome."

The iambic pentameter constitutes what is known as the Heroic Line of English poetry. It is characterized by dignity, and is peculiarly adapted to serious, solemn, and sublime subjects. Hence Milton employs it in the "Paradise Lost;" Cowper, in "The Task;" Gray, in his "Elegy;" and Pope, in the "Essay on Man." Thus, from the latter poem:—

— — — — —  
 "Lo, the poor Indian! whose untutored mind  
 — — — — —  
 Sees God in clouds, and hears him in the wind!  
 His soul proud Science never taught to stray  
 Far as the solar walk, or Milky Way;  
 Yet simple nature to his hope has given,  
 Behind the cloud-topped hill, an humbler heaven."

The trochee at the beginning of the first heroic line above, followed by the spondee in the second place, has peculiar beauty. The spondee in the first place in the second line both fixes the attention, and imparts dignity. The fifth line is pure.

The line of six iambuses is called the Alexandrine—it is believed from certain French poems on the life of Alexander the Great written in this meter. Pope illustrates the effect of the Alexandrine in the following lines, often quoted to show the adaptation of sound to sense:—

"A needless Alexandrine ends the song,  
 That, like a wounded snake, drags its slow length along."

Drayton's gazetteer in verse, the "Polyolbion," was written in tedious Alexandrine couplets, which largely accounts for the unpopularity of a work characterized by

a pleasing variety of style and subject, and an exceptional wealth of research.

It is the usual practice to divide the iambic heptameter into alternate tetrameter and trimeter lines; and the octameter, into two tetrameter lines.

**Trochaic Meters** are appropriate to the expression of both sprightly and tender sentiments. They are lively and cheerful, while the iambic rhythm has a more stately and serious flow. Illustrations follow:—

*Trochaic Monometer.* Splashing.

*Trochaic Dimeter.* Prithee | Cupid.

*Trochaic Trimeter.* See the | rivers | flowing.

*Trochaic Tetrameter.* Where the | hawthorn | blooms the | sweet-  
est.

*Trochaic Pentameter.* Mountain | winds oh | whither | do ye | call  
me?

*Trochaic Hexameter.* Holy | holy | holy | though the | darkness |  
hide thee.

*Trochaic Heptameter.* Change the | nest where | in thy | wings are |  
fledged for | flight by | morning.

*Trochaic Octameter.* Once up | on a | midnight | dreary | while  
I | pondered | weak and | weary.

In “Rosamond,” Addison describes the shifting modes of love in trochaic lines as follows:—

“Turning,  
Burning,  
Changing,  
Ranging,  
Full of grief and full of love.



When we love, and when we languish !  
 Wishes rising !  
 Thoughts surprising !  
 Pleasure courting !  
 Charms transporting !  
 Fancy viewing  
 Joys ensuing !  
 Oh the pleasing, pleasing anguish.”

**The Spondee** is used almost exclusively to give variety to other measures. Its effect is to retard the movement. A good spondaic line should consist of monosyllables, as in Pope’s illustration :—

“ And ten | low words | oft creep | in one | dull line.”

**Anapestic Meters.** — The anapest is a graceful, buoyant foot, fitted to gay and lively subjects rather than to those that are sad. It becomes monotonous in a long poem ; but its general effect may be preserved, and at the same time dignity secured, by an intermixture of iambuses. Illustrations of anapestic measures follow. The student may scan the several selections, naming the meter, and noting whether the lines are pure or mixed :—

There was a naughty Boy,  
 And a naughty Boy was he ;  
 He ran away to Scotland  
 The people for to see —  
 There he found  
 That the ground  
 Was as hard,  
 That a yard  
 Was as long,  
 That a song  
 Was as merry,  
 That a cherry  
 Was as red —

That a door  
 Was as wooden  
 As in England —  
 So he stood in his shoes  
 And he wonder'd,  
 He wonder'd,  
 He stood in his shoes  
 And he wonder'd.

KEATS.

But our love it was stronger by far than the love  
 Of those who were older than we —  
 Of many far wiser than we —  
 And neither the angels in heaven above,  
 Nor the demons down under the sea,  
 Can ever dissever my soul from the soul  
 Of the beautiful Annabel Lee.

POE.

'Tis the last rose of summer,  
 Left blooming alone ;  
 All her lovely companions  
 Are faded and gone.

MOORE.

For the Angel of Death spread his wings on the blast,  
 And breathed in the face of the foe as he passed.

BYRON.

**Dactylic Meters** are used to a limited extent in English. Hood's "The Bridge of Sighs" is written in dactylic dimeter, a peculiarly fitting measure for the subject. Thus :—

— — — — —  
 " One more un | fortunate,  
     Weary of breath,  
     Rashly importunate,  
     Gone to her death !  
 Take her up tenderly,  
     Lift her with care ;  
 Fashioned so slenderly,  
     Young, and so fair."

Dactylic measures are seldom pure and acatalectic. A trochee often forms the concluding foot of a line, especially in the dactylic hexameter, written in imitation of the heroic verse of the Greek and Roman poets. Latin and Greek hexameters closed with a spondee. Longfellow in "Evangeline" imitates the classical measure : —

"Thus on a Sabbath morn, through the streets deserted and silent,  
Wending her quiet way, she entered the door of the almshouse.  
Sweet on the summer air was the odor of flowers in the garden;  
And she paused on her way to gather the fairest among them."<sup>1</sup>

**The Cæsure.** — If the lines just quoted from "Evangeline" be examined, it will be seen that in each there is a natural break or pause in the rhythm, with which there corresponds a break also in the sense. In these lines, the break is marked ( || ) : —

"Thus on a Sabbath morn || through the streets deserted and silent,  
Wending her quiet way || she entered the door of the almshouse.  
Sweet on the summer air || was the odor of flowers in the garden;  
And she paused on her way || to gather the fairest among them."

The break occurs at the end of a word, sometimes within a foot. It is called Cæsure (*cutting*), and is distinguished as *masculine*, when it immediately follows a metrically accented word; as *feminine*, after a metrically unaccented word.

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<sup>1</sup> It is proper to state here, that a certain school of critics regards the iambus and the anapest as the only rhythm-yielding feet in English; and by assuming the MONE (one strong syllable, usually a monosyllabic word); to give variety to iambic rhythm, this school scans with ease almost every English combination. The mone occurs in the lines : —

"Gold | gold | gold | gold  
Bright | and yel | low, hard | and cold."

The cæsural pause should not occur in the same place in succeeding lines of the same meter. Its position is fixed by no law, but is determined by the ear of the composer. Variety requires that it should be irregularly distributed in consecutive lines, as by Milton in the following passage from "Paradise Lost :"—

"When straight behold the throne  
Of Chaos || and his dark pavilion spread  
Wide o'er the wasteful deep || with him enthroned  
Sat sable-vested Night || eldest of things,  
The consort of his reign || and by them stood  
Orcus and Ades || and the dreaded name  
Of Demo-gorgon || Rumor next, and Chance  
And Tumult and Confusion || all embroiled,  
And Discord || with a thousand various mouths."

Pope sometimes becomes monotonous by failing to vary its position. For example,—

"True ease in writing || comes from art, not chance,  
As those move easiest || that have learned to dance.  
'Tis not enough || no harshness gives offense;  
The sound must seem || an echo of the sense."

Its time agrees with that of the system in which it occurs. In the lines just quoted from Hood, *gold* is equivalent to *and cold*. By making the first long syllable a mone, a trochaic may be converted into an iambic line, a dactylic into an anapestic line. Thus

"Fare | thee well | and if | forev | er, still | forev | er fare | thee well,"

is usually scanned as two lines in trochaic tetrameter.

"Take | her up ten | derly, lift | her with care,"

is usually scanned as two lines in dactylic dimeter. The mass of writers on English versification recognize the feet and meters as given in this lesson.



Soft is the strain || when Zephyr gently blows,  
And the smooth stream || in smoother numbers flows;  
But when loud surges || lash the sounding shore,  
The hoarse, rough verse || should like a torrent roar."

Much of the music of verse depends on cæsural effects. In the English heroic line, the usual position of the cæsural pause is after the fourth or the sixth syllable; although it may occur after the first, second, third, fifth, or seventh, according to the effect desired. After the fourth, it is thought to be adapted to "what is didactic or serious; after the fifth, to description and the expression of sentiment." The general effect of advancing the cæsura is to render the line grave and solemn. In short measures, the position of this pause will be found near the middle of the line.

In addition to the cæsural pause, what is known as the Final Pause, a slight suspension of the voice, marks, in reading, the ends of lines, especially if they be rhymed.

**Rhyme and Blank Verse.** — Rhyme is the orderly recurrence, in meter, of similar sounds. It is distinguished as Assonantal (the correspondence in the rhyming syllables of the vowels only) and Consonantal (the correspondence not only of the vowels, but also of the final consonants, in the rhyming syllables).

The lines —

"If she seem not so to me,  
What care I how good she be" —

exhibit assonantal rhyme. Consonantal rhyme, the ordinary rhyme of English poetry, appears in —

"Tears on his hollow cheek  
Told what no tongue could speak."

A perfect rhyme implies agreement in the sound of the vowels of the rhyming syllables, as well as in that of the consonants, if any, that follow them, — always without

regard to spelling,—but a difference in the consonant sounds that precede. *Crutch* rhymes with *touch*; *burn*, with *discern*. A syllable cannot rhyme with itself, nor can an unaccented rhyme with an accented syllable. The following rhymes are therefore imperfect :—

“ We go from Ilium’s ruined walls *away*,  
Wherever favoring fortune points the *way*.”

“ Encouraged thus, wit’s Titans braved the *skies*  
And the press groaned with licensed blasphemies.”

Rhymes in which the vowel sounds closely resemble each other, though not perfect, are admissible. Thus :—

“ Good nature and good sense must ever *join*;  
To err is human ; to forgive, *divine*.”

Rhymes are further distinguished as Single, Double, or Triple, according to the number of syllables that rhyme together. *Passion* and *fashion* are double rhymes; *jeoparded* and *shepherded* are triple rhymes.

**Blank Verse** is unrhymed verse. In its perfect form it is a continuous meter of iambic pentameter lines, as in the extract from “*Paradise Lost*,” p. 320. The Earl of Surrey borrowed blank verse from the Italians for his translation of the second and fourth books of the “*Æneid*” (1557); the authors of “*Gorboduc*,” the earliest English tragedy, first employed it for dramatic composition (1561); but Christopher Marlowe, in his “*Tamburlaine*” (1587), demonstrated its real capabilities, and adaptedness to dramatic poetry. The languid, rhymeless decasyllabics of his predecessors, with a strongly accented syllable at the end of each verse, entirely lacked the freedom, variety

and power, of Marlowe's "mighty line," which led up to Shakespeare's majesty and music.<sup>1</sup>

Blank verse is the most elevated of all measures, and as such it is the appropriate vehicle for our epic and dramatic poetry. In the regular line, the accents are five in number; but these may be diminished to quicken the movement. Hence, in dramatic poetry, we should expect to find lines of five accents the exception; and such is the case in Shakespeare. Thus the first line below, from "Paradise Lost," has the five regular accents; the second, four; the third, from Shakespeare's "Julius Cæsar," only three: —

"In adamantine chains and pénal fire."

"Against the thrône and mónarchy of Gód."

"These couchings and these lówly courtesies."

In order to secure the desired rhythmic effects, the trochee, the spondee, two short syllables, and even occasionally the anapest, may by poetic license be substituted for the iambus; and a syllable without accent may be added to the line. A correct ear and a delicate taste are essential to success in blank verse.

**Stanzas.** — Verse may be continuous, like much of that written by Shakespeare, Milton, and Tennyson; or it may consist of a series of metrical divisions known as Stanzas. A stanza (literally a *step*) is a part of a poem consisting of a group of lines arranged according to some definite principle of length, of metrical character, and of rhyme. Stanzas of the same poem are in these respects supposed to be uniform.

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<sup>1</sup> Prose, rhyme, and blank verse, were all employed by our early dramatists. Occasionally, one or the other characterized an entire play; not unfrequently two were mixed; and there are instances of the presence of all three in the same drama. A prejudice at first existed against unrhymed lines. Contemporary critics ridiculed the "bragging blank verse" of Marlowe, and the poet who "swaggered in drumming decasyllabons."

Two lines rhyming together constitute a Couplet, or Distich (*dis'tik*); three lines rhyming together, a Triplet. A couplet is not regarded as a stanza. A stanza of four lines, rhyming alternately or otherwise, is known as a Quatrain. A Canto consists of a number of stanzas.

Stanzas are of almost countless variety, the principles of their formation being regulated by the taste of their inventors. Only certain prominent forms can be here described.

**The Elegiac Stanza**, as illustrated in Gray's "Elegy Written in a Country Churchyard," is a quatrain composed of iambic pentameter lines rhyming alternately. Thus,—

"Large was his bounty, and his soul sincere,  
Heaven did a recompense as largely send:  
He gave to misery (all he had) a tear,  
He gained from heaven ('twas all he wished) a friend."

**The Tennysonian Stanza**, as that of "In Memoriam" is designated, consists of a quatrain composed of iambic tetrameter lines in which the first rhymes with the fourth, and the second with the third:—

"I turn to go: my feet are set  
To leave the pleasant fields and farms;  
They mix in one another's arms  
To one pure image of regret."

Four-line stanzas, including dactylic and anapestic quatrains, are common among the poets. The student may select specimens for criticism.

**Five- and six-line Stanzas** also occur in great variety. The former may be illustrated by the following stanza from Shelley's ode "To a Skylark," a trochaic quatrain followed by an Alexandrine, "the length and weight of



which serves to balance and tone down the joyousness of the trochaics : ” —

“ Like a poet hidden  
 In the light of thought,  
 Singing hymns unbidden,  
 Till the world is wrought  
 To sympathy with hopes and fears it heeded not.”

**The Chaucerian Stanza, or Rhyme Royal.** — Of especial note are the stanzas formed from the *Ottava Rima*, or heroic meter of the Italian poets, by Chaucer and Spenser. The Chaucerian stanza was called the Rhyme Royal, because adopted by King James I. of Scotland. Similar letters standing for rhymes, the following formula will represent Boccaccio’s “octave rhyme,” from which it was formed : *abababcc*. Chaucer omitted Boccaccio’s fifth line, thus producing a more musical combination, — *abab bcc*, — three heroics each side of a middle line on which the music of the stanza turns. The rhyme royal continued a favorite with English poets until the Elizabethan period. The following illustration is from Shakespeare’s “Lucrece : ” —

“ Unruly blasts wait on the tender spring,  
 Unwholesome weeds take root with precious flowers,  
 The adder hisses where the sweet birds sing,  
 What virtue breeds, iniquity devours ;  
 We have no good that we can say is ours,  
 But ill annexèd opportunity  
 Or kills his life, or else his quality.”

**The Spenserian Stanza** was invented by the author of “The Faerie Queene,” who sought to give variety, dignity, and music, to the *ottava rima* of Ariosto by the addition of an Alexandrine line. How far it is an improvement on

the original may be judged by comparing the following from Byron's "Childe Harold's Pilgrimage," with the *ottava rima* quoted below from "Don Juan :"—

"There is a pleasure in the pathless woods,  
 There is a rapture on the lonely shore,  
 There is society, where none intrudes,  
 By the deep Sea, and music in its roar :  
 I love not Man the less, but Nature more,  
 From these our interviews, in which I steal  
 From all I may be, or have been before,  
 To mingle with the Universe, and feel  
 What I can ne'er express, yet cannot all conceal."

The Spenserian stanza, characterized by Craik as "the last new form that has fairly established itself in the language," was adopted by Beattie in "The Minstrel," by Thomson in "The Castle of Indolence," by Burns in "The Cotter's Saturday Night," by Scott in "The Vision of Don Roderick," and by Shelley in "Laon and Cythna."

**The Ottava Rima** is illustrated from Byron's "Don Juan." By omitting line five, it will be seen that a Chaucerian stanza remains. By changing the rule of rhyme in the last four lines, and adding an Alexandrine, a Spenserian stanza will result :—

"'Tis sweet to hear the watchdog's honest bark  
 Bay deep-mouth'd welcome as we draw near home ;  
 'Tis sweet to know there is an eye will mark  
 Our coming, and look brighter when we come ;  
 'Tis sweet to be awaken'd by the lark,  
 Or lull'd by falling waters ; sweet the hum  
 Of bees, the voice of girls, the song of birds,  
 The lisp of children, and their earliest words."

#### QUESTIONS.

Define versification ; rhythm ; meter ; feet. How many syllables are essential to a foot ? On what do the effects of verse depend for the

pleasure they convey? Name the principal feet occurring in English verse. Of what does the iambus consist? the trochee? the spondee? the dactyl? the anapest? On what does length or quantity depend in English verse? How are accented syllables denoted? unaccented syllables? How is a line of one foot designated? of two feet, etc.? What is the meaning of catalectic? acatalectic? hypercatalectic? Explain scanning. State the difference between pure and mixed verse.

Of the iambic meters, to what are the monometer and dimeter adapted? Describe the combinations known as long meter, common meter, short meter. What is the measure of "Marmion"? What is the heroic line of English poetry? To what is it adapted? Name poets who have employed it. Describe the Alexandrine line, and state its effect. Mention the characteristics and adaptations of trochaic meters. What use has the spondee? To what are anapestic meters fitted? Show the advantage of introducing the iambus into anapestic verse. Are dactylic meters common in English? Describe the dactylic hexameter. Who have employed it? What two are regarded by certain critics as the only rhythm-yielding feet? Define a mone. How is the time of a mone determined? Show how, by the use of the mone, a trochaic may be converted into an iambic line.

Explain the cæsural pause. What does variety require as regards its distribution in consecutive lines? State the effect of the cæsura in different positions in an heroic line. What is the final pause? Define rhyme, and show the difference between assonantal and consonantal rhyme. Name the conditions of a perfect rhyme. What rhymes are admissible? What is blank verse? Give an outline of its history in English literature. By what was the blank verse of Marlowe characterized? Sum up the general advantages of blank verse.

Define a stanza; a couplet; a triplet; a quatrain; a canto. State the composition of the elegiac stanza; of the Tennysonian stanza. Describe the Chaucerian stanza, and show how it was formed; the Spenserian stanza. What poets have employed the Spenserian stanza?

#### EXERCISE.

Scan the lines in the following extracts, fully describing the meter in each case, and stating whether the verse is pure or mixed. Such work will be facilitated by reading the lines aloud, and marking the accented syllables, thus determining the rhythm. The feet in each line may then be counted, and the meter thus ascertained.

Tanagra! think not I forget  
 Thy beautifully storied streets;  
 Be sure my memory bathes yet  
 In clear Thermodon, and yet greets  
 The blythe and liberal shepherd boy,  
 Whose sunny bosom swells with joy  
 When we accept his matted rushes  
 Upheaved with sylvan fruit; away he bounds, and blushes.

LANDOR.

Blissful, they turned them to go: but the fair-tressed Pallas Athené  
 Rose, like a pillar of tall white cloud, toward silver Olympus;  
 Far above ocean and shore, and the peaks of the isles and the mainland;  
 Where no frost nor storm is, in clear blue windless abysses,  
 High in the home of the summer, the seats of the happy Immortals.

KINGSLEY.

Softly, softly, blow, ye breezes,  
 Gently o'er my Edwy fly!  
 Lo! he slumbers, slumbers sweetly;  
 Softly, zephyrs, pass him by!  
 My love is asleep,  
 He lies by the deep,  
 All along where the salt waves sigh.

HENRY KIRKE WHITE.

My foes with wondering eyes shall see I overprize my death.  
 But since ye all (for all, I hope, alike affected be,  
 Your wives, your children, lives and land, from servitude to free)  
 Are armed both in show and zeal, then gloriously contend  
 To win and wear the home-brought spoils of victory the end

WARNER'S *Albion's England*.

And yet these days of subtler air and finer  
 Delight,  
 When lovelier looks the darkness, and diviner  
 The light —  
 The gift they give of all these golden hours,  
 Whose urn  
 Pours forth reverberate rays or shadowing showers,  
 In turn —



Clouds, beams, and winds that make the live day's track  
 Seem living —  
 What were they did no spirit give them back  
 Thanksgiving?

SWINBURNE'S *The Interpreters*.

In each of the following extracts the words are misplaced, so that there is neither rhyme nor rhythm. Arrange the first collection (from Gay's "Black-eyed Susan") into a six-line stanza, the first four lines of which shall be iambic tetrameters rhyming alternately, and the last two shall constitute an iambic pentameter couplet: —

"The fleet was all moored in the Downs, the streamers in the wind waving, when aboard came Black-eyed Susan. 'Oh! where shall I find my true love? Tell me, tell me true, ye jovial sailors, if among the crew sails my sweet William.'"

Arrange the following words, which constitute Langtree's poem, "The Albatross," into sixteen anapestic tetrameter acatalectic lines rhyming consecutively: —

"Where in magnificence the fathomless waves toss, the wild albatross soars, high and homeless; unshrinking, alone, undaunted, unwearied, the tempest his throne, his empire the ocean. When o'er the surge the wild terrible whirlwind raves, and the hurricane hurls the mariner's dirge out, the dark-heaving sea thou in thy glory spurnest, proud, free, and homeless, bird of the ocean world. When the winds are at rest and in his glow the sun, and below the glittering tide in beauty sleeps, above, triumphant, in the pride of thy power, thou with thy mate thy revels of love art holding. Unconfined, unfettered, untired, unwatched, in the world of the mind, like thee be my spirit; no leaning for earth, its flight e'er to weary, and in regions of light fresh as thy pinions."

Restore the original order of the subjoined words, which make five dactylic hexameter lines of Longfellow's "Evangeline": —

"The forest primeval still stands; but another race dwells under the shade of its branches, with other language and customs. Only a few Acadian peasants, whose fathers wandered back from exile to their native land to die in its bosom, linger along the shore of the misty and mournful Atlantic."

Arrange the following words into a trochaic couplet: —

“Leave me here, comrades, a little, while 'tis as yet early morn ; leave me here, and sound upon the bugle horn when you want me.”

Restore the following words to their order, so that they shall form an eight-line stanza of rhyming dactylic dimeter lines : —

“This noble fray, which fame did not delay to carry to England, was fought upon St. Crispin's Day. Oh, when with such acts shall Englishmen fill a pen, or England breed such a King Harry again?”

The first of the following extracts is from Milton's “*L'Allegro*” (the mirthful man) ; the second from “*Il Penseroso*” (the melancholy man). Scan the lines in each, and criticise the adaptation of the meter to the theme.

“Haste thee, Nymph, and bring with thee  
Jest, and youthful Jollity,  
Quips, and Cranks, and wanton Wiles,  
Nods, and Becks, and wreathèd Smiles,  
Such as hang on Hebe's cheek,  
And love to live in dimple sleek ;  
Sport that wrinkled Care derides,  
And Laughter holding both his sides.  
Come, and trip it as you go,  
On the light fantastic toe ;  
And in thy right hand lead with thee  
The mountain nymph, sweet Liberty ;  
And, if I give thee honour due,  
Mirth, admit me of thy crew,  
To live with her, and live with thee,  
In unproved pleasures free.”

“But let my due feet never fail  
To walk the studious cloister's pale,  
And love the high-embowed roof,  
With antic pillars massy proof,  
And storied windows richly dight,  
Casting a dim religious light :  
There let the pealing organ blow,  
To the full-voic'd quire below,  
In service high and anthems clear,  
As may with sweetness, through mine ear,

Dissolve me into ecstasies,  
 And bring all heav'n before mine eyes.  
 And may at last my weary age  
 Find out the peaceful hermitage,  
 The hairy gown and mossy cell,  
 Where I may sit and rightly spell  
 Of every star that heav'n doth show,  
 And every herb that sips the dew ;  
 Till old experience do attain  
 To something like prophetic strain.  
 These pleasures, Melancholy, give,  
 And I with thee will choose to live."

Determine the position of the cæsural pause in each of the following lines : —

Say first, for Heaven hides nothing from thy view,  
 Nor the deep tract of hell; say first, what cause  
 Moved our grand parents, in that happy state  
 Favour'd of Heaven so highly, to fall off  
 From their Creator, and transgress his will  
 For one restraint, lords of the world besides?  
 Who first seduced them to that foul revolt?  
 The infernal Serpent; he it was, whose guile,  
 Stirr'd up with envy and revenge, deceived  
 The mother of mankind, what time his pride  
 Had cast him out from heaven, with all his host  
 Of rebel angels. — MILTON.

Criticise the rhymes in this extract from Butler's "Hudibras": —

"There are no bargains driven,  
 Nor marriages, clapped up in heaven;  
 And that's the reason, as some guess,  
 There is no heaven in marriages.  
 Two things that naturally press  
 Too narrowly to be at ease,  
 Their business there is only love,  
 Which marriage is not like to improve, —  
 Love that's too generous to abide  
 To be against its nature tied;

For where 'tis of itself inclined  
 It breaks loose when it is confined,  
 And like the soul, its harbinger,  
 Debarred the freedom of the air,  
 Disdains against its will to stay,  
 And struggles out, and flies away,  
 And therefore never can comply  
 To endure the matrimonial tie."

Criticise the following illustrations of blank verse, noting the number and position of the accents in the lines, and the general rhythmic effects:—

As the ample moon,  
 Rising behind a thick and lofty grove,  
 Burns, like an unconsuming fire of light,  
 In the green trees; and, kindling on all sides  
 Their leafy umbrage, turns the dusky veil  
 Into a substance glorious as her own,  
 Yea, with her own incorporated, by power  
 Capacious and serene:—like power abides  
 In man's celestial spirit; virtue thus  
 Sets forth and magnifies herself; thus feeds  
 A calm, a beautiful, and silent fire,  
 From the incumbrances of mortal life,  
 From error, disappointment—nay, from guilt;  
 And sometimes, so relenting justice wills,  
 From palpable oppressions of despair.

WORDSWORTH'S *The Excursion*.

There often wanders one, whom better days  
 Saw better clad, in cloak of satin trimmed  
 With lace, and hat with splendid riband bound.  
 A serving maid was she, and fell in love  
 With one who left her, went to sea, and died.  
 Her fancy followed him through foaming waves  
 To distant shores, and she would sit and weep  
 At what a sailor suffers; fancy too,  
 Delusive most where warmest wishes are,  
 Would oft anticipate his glad return,  
 And dream of transports she was not to know.  
 She heard the doleful tidings of his death,



And never smiled again. And now she roams  
 The dreary waste; there spends the livelong day,  
 And there, unless when charity forbids,  
 The livelong night. A tattered apron hides,  
 Worn as a cloak, and hardly hides, a gown  
 More tattered still; and both but ill conceal  
 A bosom heaved with never-ceasing sighs.  
 She begs an idle pin of all she meets,  
 And hoards them in her sleeve; but needful food —  
 Though pressed with hunger oft, or comelier clothes,  
 Though pinched with cold — asks never. — Kate is crazed.

COWPER'S *The Task*.

Arrange the following words into an elegiac stanza: —

"Then upon our globe's last verge we shall go and view the ocean  
 leaning on the sky; from thence we shall know our rolling neighbors, and  
 securely pry on the lunar world."

Arrange the following words into a Chaucerian stanza: —

As it is most pure, and hath the more of heavenly light in it, so every  
 spirit doth procure the fairer body to habit it, and so it is more fairly dight  
 with amiable sight and cheerful grace; for the body doth take form of the  
 soul, for soul is form and doth make the body. — SPENSER.

Arrange the following words into a Spenserian stanza: —

The Warrior came haughty of heart and brow, proud as proud might be  
 in language and look, vaunting his fights, fame, lineage, and lordship; yet  
 more proud than he was that barefoot Monk. And as climbs the ivy the  
 tallest tree, so he wound his toils round the loftiest soul, and subdued the  
 free and fierce with his spells, till, honoring his haircloth and scourge, Youth  
 renowned in arms, and ermined Age, kissed the ground meekly. — SCOTT.

Select illustrations of the mone, or monosyllabic foot, from Coleridge's "Christabel;" from Chaucer's poetry; from Shakespeare.

#### BOOKS OF REFERENCE.

Brewer's "Orthometry," Parsons's "English Versification," Tom Hood's "The Rhymester," Davidson's "The Poetry of the Future," Rev. Samuel W. Barnum's "A Vocabulary of English Rhymes" (published by the author at New Haven, Conn.), Professor T. R. Price's "Construction and Types of Shakespeare's Verse," Guest's "A History of English Rhythms," Mayor's "Chapters on English Meters."

## LESSON XXXVIII.

## THE EPIC POEM.

Epic poetry imitates by narration; the poet in his own person speaks as little as possible. — ARISTOTLE.

The production of a standard epic poem has been generally considered as the highest effort of human genius; and so seldom has such an effort been made, that the rarity of the occurrence alone would seem to justify the very high estimate which has been formed of its value. — HENRY NEELE.

**Poetry assumes Different Forms.** "Poets must be singers," wrote Theodore Watts; "and all singers seem to be divided into three classes: first, the pure lyrists, each of whom can, with his one voice, sing only one tune; secondly, the epic poets (save Homer), each of whom can, with his one voice, sing several tunes; and, thirdly, the true dramatists, who, having many tongues, can sing all tunes. These three kinds of poets represent three different kinds of poetic activity:" hence, the natural division of poetry into Epic, Lyric, and Dramatic. Each of these forms has its distinctive features, and is constructed in accordance with definite principles of technic.

**The Epic** is the most *objective* form in which poetry appears. An epic poem is a metrical narrative of *outward* events — technically, of heroic achievements taking place under supernatural direction — characterized by intricacy of plot, the delineation of grand types of character, descriptive effects, and the refinements of language. It is universally regarded as the supreme creation of man's poetic faculty; ages being required for the pro-

duction of a single epic genius, and few literatures boasting of more than one great epic poem.

**Theme of the Epic.** — The word *epic* is from the Greek *epos*, which means *discourse*, or *tale*. An *epos* in its widest signification is a living tradition; in its narrowed sense, it is “the poetical voice of tradition.” The epic poet sings of heroes and battles remote from his day. His theme, to be in keeping with his purpose, must be heroic or sublime. With exact history he has nothing to do; it is the fables and legends of antiquity that he sifts for a hero and an adventure.

The world of history is an actual world; that of the *epos*, an ideal world. Still, epics are to be regarded as in a measure historically true, certainly so far as social manners and institutions are concerned. Homer’s “*Iliad*,” for instance, relates facts that have received verification at the hands of modern archæological research. In like manner the colossal epics of ancient India are believed to shadow forth historic truth, — the “*Râmâyana*” (*rah-mah’yă-nă*, “Adventures of Rama”), to be an account of the conquest of Southern Hindostan and Ceylon by the Aryans; and the “*Mahâbhârata*” (*mă-hah’bah’ră-tă*, “Great War of Bhârata”), to narrate the circumstances of a conflict between two branches of an ancient royal family, and the resulting hegemony of Delhi under the Pandava princes.

The Homeric and the Indian masterpieces — the *Annals* of the Roman Ennius; the Persian “*Shahnamah*” (*shah-na-me*, “Book of Kings”), having for its subject the deeds of Persian heroes and sovereigns from the earliest times to A.D. 636; the German “*Nibelungenlied*” (“Song of the Nibelungs”), which mingles the mythical with the historical in its story of Siegfried and the hoard of the Nibelungs; the Spanish “*Cid*” (*sid*), a narrative of the exploits of Ruy Diaz de Bivar in the Moorish wars; and our own “*Beowulf*,” the oldest epic in Eng-

lish, recounting the triumphs of the warrior whose name it bears over supernatural foes — are true representatives of this poetical form.

The “Æneid” of Virgil, Milton’s “Paradise Lost,” Dante’s “Divine Comedy,” Tasso’s “Jerusalem Delivered,” the “Lusiad” of Camoens, and the “Henriade” of Voltaire, — later compositions in the respective literatures which they adorn, — are artificial literary epics in imitation of remoter national poems.

In addition to these are epics compiled in modern times from ancient national traditions. Such are the “Hiawatha,” “The Poems of Ossian,” and the Finnish “Kalevala.” The latter is the result of an attempt by Dr. Lönnrot to reduce to unity the floating traditions of the Finns relating to the children of the All Father and the Earth Mother. Lönnrot spent years in Finland, wandering from cabin to cabin, “sitting at the hearth of the peasant and the fisherman, inquiring of the old man and the child, listening to their tales, and writing down what he heard.” In 1835 he published his collected legends in the form of an epic entitled “Kalevala” (from *Käva*, “the Mighty One”), — a poem which Max Müller regards as the fifth national epic of the world. It is written in trochaic tetrameter, which suggested to Longfellow the measure of “Hiawatha.”

Homer’s “Iliad” has for ages been regarded as the world’s ideal epic poem. It is marked by clearness, vigor, and simplicity of style; the simple sentence predominating over the complex, and the very syntax being childlike in its plainness. Its meter is dactylic hexameter. The types of human character it presents for our study are among the most beautiful creations of the poetic mind.

**The Aim of the Epic** is not only to yield intellectual delight by the narration of some great action, but at the same time to impress a moral on the reader’s mind. In the case of the Greek epic, the impression was intensified by the conviction that the doings of its heroes were controlled by the will of the gods, and that, through the poet, the Muse as a supernatural power uttered the story. The lesson of the “Iliad” is, that strength results from unity, and calamity waits on discord, — a lesson peculiarly adapted to the Greeks, who were divided into small quarrelsome



states. While the world was talking of the victory over Troy, Homer borrowed an incident of the great war, and made it the subject of his "Iliad," to convey the moral.

**Technic ; Unity.**—The great requisite of the epic poem is unity. The subject must be one important event to which all others are subordinated. The action must be a perfect whole, with the distinctness and prominence of which, episodes or secondary incidents are not to interfere. The subject of the "Iliad" is the wrath of Achilles against Agamemnon, leader of the Greeks, and the events that followed in consequence.

Episodes as necessary parts of the action are admitted for the sake of variety and interest. Episodes that disengage the attention from the main action, and rivet it on their own special stories, however beautiful they may be in themselves, are out of harmony. This fault is exhibited in the episodes of the Hindoo poems, some of which are miniature epics. The Nala episode of the "Mahâbhârata," now attainable in the translation by Professor Monier-Williams, is recommended as an illustration unsurpassed for pathos and tenderness of sentiment.

As the epic is a narrative, the duration of its action is not limited, like that of the dramatic poem. We read it as we read a history, and lay it aside at pleasure. The entire action of the "Iliad" covers forty-seven days. Further, the action of the epic must be probable, and must deal with personages that are illustrious and with events that are important. The style should be correspondingly elevated.

#### QUESTIONS.

Into what three classes are poets divided? Name the forms in which poetry appears. Define an epic poem. How is it universally

regarded? What is required for its production? From what is the word *epic* derived? Define the theme of the epic. In what relation does an epic poem stand to history? State the theme of the "Iliad;" of the "Mahābhārata;" of the "Rāmāyana." Mention other epics and their subjects. Describe the "Kalevala."

State the double aim of the epic. Mention the lesson of the "Iliad." What does unity require in the action of the epic? State the law of the episode; the fault of the Hindoo episodes. How is the duration of the action determined? To what extent does the epic admit the improbable? Show how the touchstone (noble grounds for noble emotions) applies to the epic.

### SUGGESTED EXERCISES.

Read Bryant's translation of Homer's "Iliad," and sum up the peculiarities of the poem. Do you find natural terminations to the story before the revenge of Achilles is completed? What time is covered by the narration? by the wrath of Achilles? Critics regard the passage describing the parting scene between Hector and his wife Andromache as the most beautiful in the poem; state your opinion.

If possible, obtain a copy of the episode of Nala, and have it read and criticised in the class.

If you are reading Virgil, criticise the plot of the "Æneid." Is it consistent and probable? Are the incidents well chosen with reference to the mission of Æneas? Is the story of Dido germane to the plot? Does the poet make it clear that the question at issue is not merely the fate of Dido, but whether Carthage or Rome shall eventually rule in the Mediterranean basin? Does the episode of Dido conform to the canon? What is the lesson of the "Æneid"?

Members of the class may be called upon to sum up in like manner the peculiarities of any other epics mentioned in the lesson.

### BOOKS OF REFERENCE.

Dippold's "The Great Epics of Mediæval Germany;" Porter's translation of the "Kalevala;" Aristotle's "Poetics;" Gummere's "Poetics;" Herder on the Epic, "Blackwood's Magazine," xlii. 734; Gladstone's "Studies on Homer and the Homeric Age," iii. 500; Jebb's "Homer;" Dryden's "Discourse on Epick Poetry;" Voltaire's essay on "Epic Poetry;" Bossu's "Treatise of the Epick Poem."

## LESSON XXXIX.

## THE LYRIC POEM.

In the epic, the poet effaces himself in his work ; but the lyric is subjective ; in it the poet draws all things to himself, penetrates them with his feeling, and lets them issue forth again thus subjectified. — HEGEL.

The novelist gives us a true picture of life ; but the poet, the truth of the soul. — JOHN STUART MILL.

Give me the making of the national ballads, and I care not who makes the laws. — QUOTED BY ANDREW FLETCHER in a *Letter to the Marquis of Montrose*.

**Lyric Poetry**, as indicated by its name, was originally sung to the accompaniment of the lyre or harp. As the epic deals with external events, the lyric, which belongs to a later period of culture, finds its theme among the poet's own thoughts and emotions. The one is therefore *objective*, the other *subjective*. Lyric poetry is the poetry of self-expression ; love, hatred, anger, grief, hope, adoration, war, revelry, are its legitimate subjects.

Unity as applied to the lyric requires that the poem be limited to the expression of a single emotion. The meter should be suggested by the subject, and thus harmony secured.

**Lyrics may be classified as Sacred and Secular.** Sacred lyrics include psalms and hymns, the Psalms of David being regarded as the perfection of this kind of poetry. Wesley's "Jesus, Lover of my Soul," is a simple sacred lyric.

**The Ode.** — An ode is a lyric poem in which exalted or enthusiastic feeling is expressed ; it has been described

as "the voice of poetry in a frenzy." Odes are either sacred or secular, a hymn being an ode. They are characterized by great variety in their metrical structure. Those following a definite arrangement in stanzas are called Regular; those in which such an arrangement is not followed, Irregular. The finest irregular ode in our language is Wordsworth's "Intimations of Immortality," and second to it is Dryden's "Song for St. Cecilia's Day." The fifth and sixth stanzas from the former are herewith presented, showing the absence of structural law:—

"Our birth is but a sleep and a forgetting:  
 The soul that rises with us, our life's star,  
     Hath had elsewhere its setting,  
     And cometh from afar:  
 Not in entire forgetfulness,  
 And not in utter nakedness,  
 But trailing clouds of glory do we come  
     From God, who is our home:  
 Heaven lies about us in our infancy!  
 Shades of the prison-house begin to close  
     Upon the growing boy,  
 But he beholds the light, and whence it flows  
     He sees it in his joy;  
 The youth, who daily farther from the east  
     Must travel, still is nature's priest,  
     And by the vision splendid  
     Is on his way attended;  
 At length the man perceives it die away,  
 And fade into the light of common day.

"Earth fills her lap with pleasures of her own;  
 Yearnings she hath in her own natural kind,  
 And, even with something of a mother's mind,  
     And no unworthy aim,  
     The homely nurse doth all she can  
 To make her foster-child, her inmate man,  
     Forget the glories he hath known,  
 And that imperial palace whence he came."



Regular odes are composed of successions of regular stanzas. Coleridge, Shelley, and Keats, have left us models of this variety. The first and fifth stanzas from Keats's "Ode on a Grecian Urn" are subjoined:—

"Thou still unravish'd bride of quietness,  
 Thou foster-child of silence and slow time,  
 Sylvan historian, who canst thus express  
 A flowery tale more sweetly than our rhyme:  
 What leaf-fring'd legend haunts about thy shape  
 Of deities or mortals, or of both,  
 In Tempe or the dales of Arcady?  
 What men or gods are these? What maidens loth?  
 What mad pursuit? What struggle to escape?  
 What pipes and timbrels? What wild ecstasy?

"O Attic shape! Fair attitude! with brede  
 Of marble men and maidens overwrought,  
 With forest branches and the trodden weed;  
 Thou, silent form, dost tease us out of thought  
 As doth eternity: Cold Pastoral!  
 When old age shall this generation waste,  
 Thou shalt remain, in midst of other woe  
 Than ours, a friend to man, to whom thou say'st,  
 'Beauty is truth, truth beauty,' — that is all  
 Ye know on earth, and all ye need to know."

**The Elegy** is a lyric characterized by the utterance of melancholy feeling. It may be a true lyric of grief, or a poem pervaded by a serious tone, like Gray's "Elegy in a Country Churchyard." Shelley's "Adonais," on the death of Keats, is by some regarded as the world's greatest elegy. Milton's "Lycidas," commemorating the death of his friend Edward King; Tennyson's "In Memoriam;" and Matthew Arnold's "Thyrsis," in memory of the author's friend, Arthur Hugh Clough,—are noted elegiac poems.

**Amatory Odes, or Love-Songs**, are perfectly illustrated in the erotic effusions of the Roman poets Catullus, Propertius, and Tibullus, and among the moderns in those of Suckling, Burns, Moore, and Byron.

**The Sonnet** (in Italian, *sonetto*, “a little song”) is a lyric poem of fourteen iambic pentameter lines arranged according to a prescribed order of rhyme, and restricted to the expression of a single sentiment. The sonnet had its origin in Italy, where it was carried to perfection by Petrarch. The true or Petrarchan sonnet consists of an octave composed of two quatrains and of a sestet composed of two tercets. The subject is opened in the octave, and the sentiment expressed in the sestet, which is divided sharply from the octave in thought and music.

The Italian order of rhyme in the quatrains is as follows: lines 1 and 4, 5 and 8, rhyme together, as do lines 2 and 3, 6 and 7, according to the formula *abba abba*. The tercets introduce two new rhymes; the lines rhyming alternately, according to the formula *cd cd cd*. But a fifth rhyme was sometimes admitted by the Italian poets; thus, *cde cde*.

Mr. R. W. Gilder answers the question, What is a sonnet? in the following poem, the lines of which rhyme according to the system last described: —

OCTAVE	{	Quatrain	“ What is a sonnet? ’Tis a pearly shell	<i>a</i>
			That murmurs of the far-off murmuring sea,	<i>b</i>
			A precious jewel carved most curiously;	<i>b</i>
			It is a little picture painted well.	<i>a</i>
	{	Quatrain	What is a sonnet? ’Tis the tear that fell	<i>a</i>
			From a great poet’s hidden ecstasy;	<i>b</i>
			A two-edged sword, a star, a song — ah me!	<i>b</i>
			Sometimes a heavy-tolling funeral bell.	<i>a</i>

SESTET	{	Tercet	This was the flame that shook with Dante's breath,	c
			The solemn organ whereon Milton played,	d
	{	Tercet	And the clear glass where Shakespeare's shadow falls :	e
			A sea this is — beware who ventureth !	c
	{	Tercet	For like a fiord the narrow floor is laid	d
			Deep as mid-ocean to sheer mountain walls."	e

In sonnet writing, great latitude is allowed in the arrangement of the rhymes, the English sonneteers differing widely as to their number and order. Sir Thomas Wyatt and the Earl of Surrey, who made known this form of lyric to English readers in the reign of Henry VIII., close with a couplet. The poet Daniel legalized the error; and Shakespeare sought to secure in his sonnets "the sweetest of all possible arrangements in English versification" by three quatrains of alternate rhymes, leading up to an expected couplet at the end.

The appended sonnet, xxxiii., may be studied as a specimen of the Shakespearean structure : —

" Full many a glorious morning have I seen  
 Flatter the mountain tops with sovereign eye,  
 Kissing with golden face the meadows green,  
 Gilding pale streams with heavenly alchemy;  
 Anon permit the basest clouds to ride  
 With ugly rack on his celestial face,  
 And from the forlorn world his visage hide,  
 Stealing unseen to west with this disgrace :  
 Even so my sun one early morn did shine  
 With all-triumphant splendor on my brow;  
 But, out, alack ! he was but one hour mine;  
 The region cloud hath mask'd him from me now.  
 Yet him for this my love no wit disdaineth;  
 Suns of the world may stain when heaven's sun staineth."

Milton's sonnets are peculiar in that the octave blends with the sestet, "flows into the sestet without break of music or thought." The intellectual subjects with which this poet deals are often incapable of that partial separation into parts which the Petrarchan system contemplated. Hence Milton's sonnets have been described as "English in impetus, but Italian in structure." The Miltonic sonnet may be illustrated by the following on the poet's blindness : —

"When I consider how my light is spent,  
 Ere half my days, in this dark world and wide,  
 And that one talent which is death to hide,  
 Lodg'd with me useless, though my soul more bent  
 To serve therewith my Maker, and present  
 My true account, lest he returning chide;  
 'Doth God exact day-labor, light denied?'  
 I fondly ask: but Patience, to prevent  
 That murmur, soon replies, 'God doth not need  
 Either man's work or his own gifts; who best  
 Bear his mild yoke, they serve him best: his state  
 Is kingly; thousands at his bidding speed,  
 And post o'er land and ocean without rest;  
 They also serve who only stand and wait.' "

The student is referred, for still other orders of rhyme, to the sonnets of Wordsworth, Spenser, Keats, and Mrs. Browning.

A **Rondeau** is a poem of thirteen lines with two rhymes, the opening words being repeated as a refrain after the eighth line and at the end. The rondeau is described and illustrated in the following translation by Mr. Dobson:—

"You bid me try, blue eyes, to write  
 A rondeau. What! — forthwith? — to-night?  
 Reflect. Some skill I have, 'tis true;  
 But thirteen lines — and rhymed on two —  
 Refrain, as well. Ah, hapless plight!

"Still, there are five lines — ranged aright.  
 The Gallic bonds, I feared, would fright  
 My easy Muse. They did till you —  
*You* bid me try!

"This makes them nine. The port's in sight;  
 'Tis all because your eyes are bright!  
 Now just a pair to end with 'oo' —  
 When maids command, what can't we do?  
 Behold! the rondeau — tasteful, light —  
 You bid me try!"



A **Ballad** is a short narrative poem adapted for singing, and having for its subject some interesting incident or romantic adventure; for example, the "Robin Hood Ballads." It is partly epic, partly lyric, in nature.

A **Ballade** consists of three stanzas of seven, eight, or ten lines, followed by a half stanza called an Envoy, the last line of each stanza being a refrain common to all the stanzas and to the envoy.

The **Pastoral Poem**, or **True Idyl**, originated in the rude songs of Sicilian shepherds, which were refined and elevated into a distinct poetic form by Theocritus in the third century B.C. Whereas any poem whose subject is connected with country life is classed as a pastoral, the appropriate characters of a true poem of this type are shepherds and shepherdesses. Such are the speakers in the "Idyls" of Theocritus, the "Bucolics" (*shepherd poems*) of Virgil, and Allan Ramsay's "The Gentle Shepherd," a perfect pastoral.

In the *Æglogues* (*goatherd's songs*) of Spenser's "Shepherd's Calender," the characters are shepherds, and "Elisa faire" (Elizabeth) figures as their queen. They narrate pointed fables, discuss important religious and political questions, chant the praises of Queen Elizabeth, draw the character of a perfect poet, and complain of the contempt of "pierlesse Po'esie" by the rich and great. The language is intentionally archaic, and in places provincial.

The student is further referred to William Browne's "Britannia's Pastorals;" Pope's "Pastorals;" Shenstone's "A Pastoral Ballad;" Gay's "The Shepherd's Week;" the poetry of Burns; and "the smooth song which was made by Kit Marlowe,"—sung at the request of Piscator and his scholar by Maudlin, the milkmaid of "The Compleat Angler,"—"The Passionate Shepherd to his Love."

A **Satirical Poem** is an expression of contempt or aversion for the follies, weaknesses, or sins, of men. It may be exalted, good-natured, or bitter, in its attack; but in

any case it must be the instrument of morality. In the hands of the Roman Juvenal, this kind of poetry was carried to the heights of dignity and excellence.

Butler's "Hudibras," whose object was to satirize the Puritans; and Dryden's "Absalom and Achitophel," directed against the Earl of Shaftesbury and his faction, and characterized as "the first satire in the language for masculine insight and vigor of expression," — are illustrations of the political form of this kind of poetry.

### QUESTIONS.

Define lyric poetry. How does it differ from epic poetry? What does unity require in a lyric poem? What should suggest the meter? How may lyrics be classified? What is an ode? State the difference between regular and irregular odes. Name the finest irregular English ode; the authors of the best regular odes. Define the elegy, and mention typical illustrations of this form. What are amatory odes?

What is a sonnet? Who introduced the sonnet into England? What is regarded as the error of the English sonneteers? Describe the Petrarchan structure; the Shakespearean structure; the Miltonic structure. State the adaptations of each. Is a *quatorzain*, or "a fourteener," necessarily a sonnet? On what, in your opinion, depends the ear pleasure derived from the sonnet as a metrical form? What is the *andante* of a sonnet? (*Its even, graceful movement. In music, andante designates a movement quicker than largo, but slower than allegretto.*)

What is a rondeau? a ballad? a ballade? a pastoral or idyl? What is the precise meaning of the word *idyl*? (*A little picture of rural life.*) Characterize "The Shepherd's Calender" of Spenser. Name other pastoral poems. Define the satire.

### SUGGESTED EXERCISES.

Select melodious verse forms from the poetry of Swinburne and Andrew Lang. For how much does form count in lyric poetry? What would be the effect in a lyric poem of changing the meter from iambic in one stanza to trochaic in another? See Campbell's war lyric, "The Battle of the Baltic." Compare with "Ye Mariners of England."

Contrast the following fourteen-line poems, criticising as to structure, etc. Which is a true sonnet? Which is the more exquisite piece of verse?

Fourteen small brodered berries on the hem  
Of Circe's mantle, each of magic gold;  
Fourteen of lone Calypso's tears, that rolled  
Into the sea for pearls to come to them;  
Fourteen clear signs of omen, in the gem  
With which Medea human fate foretold;  
Fourteen small drops, which Faustus, growing old,  
Craved of the Fiend, to water Life's dry stem.  
It is the pure white diamond Dante brought  
To Beatrice; the sapphire Laura wore  
When Petrarch cut it sparkling out of thought;  
The ruby Shakespeare hewed from his heart's core;  
The dark deep emerald that Rosetti wrought  
For his own soul to wear for evermore.

EUGENE LEE HAMILTON.

Cupid and my Campaspe played  
At cards for kisses — Cupid paid.  
He stakes his quiver, bows and arrows,  
His mother's doves and team of sparrows —  
Loses them too; then down he throws  
The coral of his lip, the rose  
Growing on's cheek (but none knows how);  
With these, the crystal of his brow,  
And then the dimple of his chin —  
All these did my Campaspe win.  
At last he set her both his eyes. —  
She won, and Cupid blind did rise.  
O Love, has she done this to thee?  
What shall, alas! become of me?

LYLY's *Alexander and Campaspe*.

Read Shelley's "Adonais," and comment on the adaptedness of the Spenserian stanza to the expression of such "beautiful regret."

Compare the Hebrew Psalms with the odes of Pindar; with the Vedic hymns (see Arrowsmith's Translation of Kaegi's Rigveda). Do the latter seem "nebular and unemotional" beside the Psalms? Do the Jewish bards reach the climax of emotional song?

As examples of the ode, read Milton's "On the Morning of Christ's Nativity," Gray's "The Bard," Coleridge's "Ode to the Departing Year" and "Ode to France," Collins's "Ode to Liberty" and "The Passions," Bayard Taylor's "The National Ode." Do the elaborate versification and the varying meters seem intended to accommodate the transitions natural to intense feeling? Why is not "The Passions" a true ode?

A Madrigal (literally, a *pastoral ditty*) is a short, fanciful, descriptive poem, or a love song characterized by passionate utterances. It has no distinguishing characteristics of structure. The following song of Ben Jonson's, "To Celia," has been pronounced (by Bain) unsurpassed as an amatory ode. Why?

"Drink to me only with thine eyes,  
And I will pledge with mine;  
Or leave a kiss but in the cup,  
And I'll not look for wine.  
The thirst that from the soul doth rise  
Doth ask a drink divine:  
But might I of Jove's nectar sup,  
I would not change for thine.

"I sent thee late a rosy wreath,  
Not so much honouring thee,  
As giving it a hope, that there  
It could not withered be.  
But thou thereon didst only breathe,  
And sent'st it back to me:  
Since when, it grows, and smells, I swear,  
Not of itself, but thee."

Compare with the madrigal, "Take, O! take those Lips away," in "Measure for Measure," act iv. sc. i.

What kind of a poem is "Enoch Arden"? Its hero has been called as great as King Arthur. Justify this criticism in a brief essay.

#### BOOKS OF REFERENCE.

Tom Hood's "The Rhymester;" Hall Caine's "Sonnets of Three Centuries;" Leigh Hunt's "Book of the Sonnet;" Allingham's "Book of Old Ballads;" Dobson's "Proverbs in Porcelain" and "Vignettes in Rhyme;" Andrew Lang's "Ballades in Blue China,"



## LESSON XL.

## THE DRAMATIC POEM.

The drama is to epic poetry what sculpture is to historical painting. — NEELE.

Dramatic emotions are those strong feelings of the soul that harden into desire and action. The true aim of dramatic art is not the mere representation of passion in itself, but of passion that leads to an act. An emotion is dramatic only when it leads to some decisive action. An action is dramatic only when it comes as the inevitable consequence of some overwhelming emotion. — FREYTAG.

**Drama** (from the Greek verb *drao*, "*I do*") implies *action*. In a dramatic composition, the events are not related by the author, but are represented as actually taking place by means of dialogue between the various characters, who speak the poet's language as if it were their own. In this dialogue, the whole action of the piece is contained. A drama is so constructed as to admit of being acted on the stage.

**A Dramatic Poem is either Tragic or Comic**, according to the effects produced on the reader or spectator. Tragedy has been described as "poetry in its deepest earnest." It includes those compositions which represent some great or sublime action, attended with a fatal catastrophe, and calculated to awaken emotions of pity or terror. Aristotle taught that by the dramatic representation of such passions the spectator was *purged* from these passions. His idea of *catharsis* or *purification* was expressed by another Greek writer as follows:—

"For whensoever a man observes his fellow  
Bear wrongs more grievous than himself has known,  
More easily he bears his own misfortunes,"

"A virtuous man," wrote Addison, "struggling with misfortunes, is a spectacle that gods might look upon with pleasure ; and such a pleasure it is that one meets with in the representation of a well-written tragedy. Diversions of this kind wear out of our thoughts everything that is mean and little. They cherish and cultivate that humanity which is the ornament of our nature. They soften insolence, soothe affliction, and subdue the mind to the dispensations of Providence."

When the actions and dialogue are addressed to the sense of the ludicrous, its subject being found among the follies or lesser vices of society, the drama is called a Comedy. The plot of a comedy has a happy termination.

A fragi-comedy is a play in which serious and comic scenes are blended, the *dénouement* being happy.

**Laws of the Dramatic Poem ; the Idea.** — It is in the dramatic idea that the germ of the action of a play really lies, not in the subject, which has been described as so much "dead material." The transformation of this material is effected by the poet's imagination in such a manner, that "the principal event, being separated from all accidental accompaniments, is brought into a unified connection of cause and effect." The new unity resulting is called the Idea of the drama, and it determines the oneness of the action, the significance of the characters, and in fact the whole structure of the play. The idea of the "Othello" is jealousy, excited by an outside person, and leading to the tragic termination.

The material that is transformed into the dramatic idea may be the invention of the poet, the subject of some novel or other piece of literature, or of historical origin. In dealing with historical personages and events, the poet is licensed to make modifications for dramatic effect, provided the divergence from truth be not too pronounced. When a story falls into the hands of a dramatist, it is subject to no such restrictions regarding this license to alter facts as are binding on the epic poet. Sometimes, however, in the case of an historical drama,

the playwright adheres strictly to authority, as did Ben Jonson in his "Catiline" and "Sejanus," and Shakespeare in his character of Richard III. In other dramas, the latter poet departs boldly from historic truth, shaping his material according to his idea.

**The Dramatic Action must possess Unity.** The action of a drama consists of an articulated series of events arranged in harmony with the idea. It implies a number of dramatic situations, on which the interest of the play depends. This action must have unity, which requires that but one leading train of incidents be kept in view, and forbids the introduction of all underplots, subsidiary actions, or episodes, except such as are closely connected with the principal action, and are calculated to develop it. The requirement of unity is what distinguishes the dramatic action from the subject which suggested the idea, and this it is that the genius of the dramatist supplies.

"Within the limits of a dramatic action," writes Professor Ward, "all the parts claim to be connected as contributions to a single stream; and upon the degree in which they are true to this purpose their primary dramatic significance depends. The unity of action which a drama should possess means that everything in it should form a link in a single chain of cause and effect." Each successive act should appear as the result of some preceding one. Thus the separate parts of an action are joined in one artistically framed whole.

If adroitly managed, episodes may be made an addition or an ornament to the drama, as are Hamlet's conversation with the players, and the gravediggers' scene in the same tragedy. In "Henry IV." Falstaff divides the interest with the principal characters; but Shakespeare's clowns have generally a close connection with the main action, being often introduced to soften the prevailing tragic tone of the piece.

**The Action must further be Complete in itself, Probable, and Important.** If conceived of as complete, it will have its cause, growth, climax, consequences, and close. The dramatist is to regard the action not only as *one*, but to treat it as a *whole*, displaying every incident that is necessary to satisfy expectation.

Aristotle divided a play into five parts: I. The Protasis (*introduction*); II. The Epitasis (the *stretching to the catastrophe*); III. The Climax; IV. The Catabasis (the *descent*); V. The Catastrophe. This implies plot development by progressive steps, and no license can justify any material deviation from this principle. "The poet must combine such a train of attractive particulars as in their commencement awaken our feelings; in their continuance, uphold, quicken, and suspend them; and in their catastrophe, lay them finally at rest." Corresponding with the five parts of the action are the five acts into which the dramatic poem is usually divided; though these five may be reduced to three, containing the beginning of the action, the climax, and the catastrophe.

Probability implies "the consistency of the course of the action with the conditions under which the dramatist has chosen to carry it on, — the consistency of the action with the characters, and of the characters with themselves." At the present day, the supernatural, which was realistic to Shakespeare's audience, is virtually excluded. Moreover, here, as in other forms of poetry, there must be noble grounds for noble emotions. Tragedy must base its action on motives other than low or common. The moral coward, the man who robs or murders through covetousness, is useless as the hero of a serious drama.

**The Unities of Time and Place.** — By Aristotle's law, the unity of time restricted the action of a drama to "a single revolution of the sun." The unity of place required that the scene should not be transferred beyond the lo-



cality of the supposed action ; or, if so transferred, that the localities should not be so distant as to render it impossible for the incidents to conform to the unity of time.

The unities of time and place were necessitated in the case of the Greek drama by the existence of the chorus, which remained constantly on the stage, its songs having a connection with the events represented. Change of place, lapse of time, would therefore have been improbable, if not impossible. Whereas some modern dramatists, especially the French poets, have insisted on these unities, — Corneille's rule of time being thirty hours, and Boileau maintaining that "the place of action must be fixed," — the unities of time and place are no longer looked upon as necessary. At times they would be inconsistent with impassioned effect, as so eloquently declared by Mrs. Browning in "Aurora Leigh : " —

" Five acts to make a play !  
And why not fifteen ? Why not ten, or seven ?  
What matter for the number of the leaves,  
Supposing the tree lives and grows ? Exact  
The literal unities of time and place  
When 'tis the essence of passion to ignore  
Both time and place ? Absurd ! Keep up the fire,  
And leave the generous flames to shape themselves."

#### QUESTIONS.

What does the word *drama* imply ? Describe a dramatic composition. State the difference between tragedy and comedy. Explain fully the idea of catharsis. What is a tragi-comedy ? Show how material is transformed by the poet to obtain a dramatic idea. Whence comes the material to be transformed ? In the case of an historical drama, how closely is the poet expected to adhere to facts ?

What is the action of a drama ? Explain unity of action ; completeness of action ; probability of action ; greatness or importance of

action. Into how many and what parts did Aristotle divide a play? Is there any correspondence between the number of these parts and the number of acts? By Aristotle's law, to what did the unity of time restrict the action of a drama? What did the unity of place require? Why were these unities necessary in the case of the Greek drama?

#### SUGGESTED EXERCISES.

Read the "Prometheus Chained" of Æschylus (John Stuart Blackie's translation). Here the strongest feelings are excited, and the reader anxiously awaits the arrival of the catastrophe which he hopes will end the hero's suffering. Is this expectation gratified? What feeling is awakened at the close of the play? Criticise the action. Notice particularly the part played by the chorus, and explain why this appendage could not be conceived of as transferred from locality to locality. Is the tragedy "the sublimest ever penned"?

Test — for verification or contradiction of Aristotle's inductions concerning the unities of action, time, and place — any comedy of Aristophanes or Terence, — the "Clouds," the "Birds," "The Self-Tormentor;" any modern comedy, — Ben Jonson's "The Alchemist;" Massinger's "A New Way to Pay Old Debts;" Middleton's "A Trick to Catch the Old One;" "A Midsummer Night's Dream."

Apply the laws of the dramatic poem to Swinburne's tragedy of "Lochrine;" to "Romeo and Juliet;" to the "Medea" of Euripides; to "Sakoontalâ, or the Lost Ring," "pearl of Eastern dramatic poetry" (Monier-Williams's metrical translation).

Discuss, from the view point of tragic satisfaction, "King Ædipus" of Sophocles; "King Lear;" Beaumont and Fletcher's "Philaster;" Ford's "The Broken Heart;" Middleton's "The Changeling;" Webster's "The Duchess of Malfy;" Tennyson's "Harold."

Comment on the change of scene in "As You Like It."

#### BOOKS OF REFERENCE.

Freytag's "Die Technik des Dramas;" Aristotle's "Poetics;" Dryden's "Essay of Dramatick Poesy;" Lessing's "Hamburgische Dramaturgie;" Stiester's "Ueber die Katharsis in der Poetik des Aristoteles;" Schlegel's "Lectures on Dramatic Art and Literature;" Moulton's "Shakespeare as a Dramatic Artist;" Simpson-Baikie's "The Dramatic Unities;" "The Dramatic Canons," "Galaxy," xxiii. 396, 508; for our older plays, "The Mermaid Series."

## APPENDIX.

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BESIDES the marks already described in this volume, there are others occasionally used for different purposes, as follows:—


I. **Accents**, or marks placed over vowels to indicate their pronunciation. They are three in number:—

1. The **Acute Accent** (´) is placed over the vowel *e*, in some words from the French language, to indicate that it is not silent, but has the sound of *a* in *cane*; as, *Condé*, *bal paré*. Placed after a syllable, it shows that the accent, or stress of the voice, falls thereon; as, *el'ement*, *philos'opher*.
2. The **Grave Accent** (`) is sometimes placed over the vowel *e* in poetry, to denote that it must not be suppressed in pronunciation; as, —

“The *bruised* seaweed wastes away;  
Its atoms on the breezes ride.”

3. The **Circumflex Accent** (^) really denotes a higher or acute tone followed by a lower or grave tone in the pronunciation of the same syllable in Sanskrit, Greek, and Latin. In Greek and Latin, it is limited to long vowels; as, *vice versâ*. English lexicographers arbitrarily place the circumflex over certain vowels to indicate previously explained sounds, as in the Key to Pronunciation in “Webster’s International Dictionary,” *câre*, *ôrb*, *ûrn*.

II. **Emphasis Marks**, used generally at the beginning of paragraphs, to attract the special attention of the reader. They are found in newspapers, cards, handbills, etc., but rarely in books. They are:—

1. The **Index** or **Hand** ()
2. The **Asterism** (\* \*\* , \* \*\*).

III. **Division Marks**, which denote the commencement of a new branch of the subject. The marks generally used for this purpose are :—

1. The **Paragraph** (¶), rarely found in modern books, but common in the Bible and other old publications. The beginning of a new subject is now indicated simply by a break; that is, by commencing on a new line, a little to the right. The word *paragraph* is derived from the Greek, and literally means *a marginal note, something written near or alongside*.
2. The **Section** (§), the mark for which seems to be a combination of two *s*'s, standing for *signum sectionis*, the “sign of the section.” This mark is sometimes placed before subdivisions of books, in connection with numbers, to facilitate reference.

IV. **Reference Marks**, used to connect a word or words in the text with remarks in the margin or at the bottom of the page on which they occur. Their names are given below, in the order in which, by the common consent of printers, they are introduced :—

- |  |                                     |
|--|-------------------------------------|
| 1. The <b>Asterisk</b> . . . . . *             | 4. The <b>Section</b> . . . . . §   |
| 2. The <b>Obelisk</b> or <b>Dagger</b> . . . † | 5. The <b>Parallels</b> . . . . .   |
| 3. The <b>Double Dagger</b> . . . ‡            | 6. The <b>Paragraph</b> . . . . . ¶ |

When more than six reference marks are required, some printers double and treble those just enumerated. The better way, however, is to use small figures or letters, technically called *superiors*, because printed in the raised, or “superior,” form ; as, <sup>1</sup>, <sup>2</sup>, <sup>3</sup>, <sup>a</sup>, <sup>b</sup>, <sup>c</sup> (Roman or Italic).

V. **Marks of Ellipsis**, (—), ( . . . . . ), or (\*\*\*\*), are used to show that letters are omitted from a word, words from a sentence, sentences from a paragraph, or entire paragraphs and chapters from a work ; as, —

1. “The k—g (k . . g, or k \*\* g) promenades the city at night in disguise.”
2. “If an artist love his art for its own sake, he will delight in excellence wherever he meets it, as well in the creations of another as in his own.



. . . Nor is this genuine love compatible with a craving for distinction."

In Example 1, *k—g*, *k.g*, or *k\*\*g*, is used for *king*. It will be observed, that, when periods or stars are thus introduced into words, there must be one for each letter omitted. When they are used, as in Example 2, to denote the omission of one or more sentences, a number may be employed. Three beside the regular mark of punctuation is the most approved usage.

VI. The **Brace** ({} ) is used to connect several terms or expressions with one to which all have a common relation; as,—

Bagatelle	} may be translated	{	trifle.
Cortége			escort.
Ennui			weariness.

The brace is also sometimes employed to connect a triplet, or three lines of poetry rhyming together, when introduced into a poem most of whose lines rhyme in pairs or couplets; as,—

"So slowly, by degrees, unwilling fame	}
Did matchless Eleonora's fate proclaim,	
Till public as the loss the news became."	

VII. The **Diæresis** (¨), placed over the second of two contiguous vowels, shows that they do not form a diphthong, but must be pronounced separately; as, *zoölogy*, *aëronaut*, *phaëton*. The word is Greek, and signifies *a division*.

VIII. The **Cedilla** (a diminutive of the Spanish *ceda* or *zeda*, from *zeta*, the Greek name of the letter ζ, corresponding to our *z*) is a mark placed under the letter *c* (ç) standing before *a*, *o*, or *u*, to show that, contrary to analogy, it has the sound of *s*, and not of *k*. This mark seldom occurs except in certain French and Portuguese words not yet naturalized in English; as, *leçon*, *garçon*.

IX. The Spanish **Tilde** (*teel'da*, "a tittle or iota") is placed over the letter *n* (ñ) to indicate that it is sounded like *n* followed

by *y*; as, *cañon* (kan-yun'), *señorita* (sen-nyor-e'tah). Over *l* (*l̃*), it indicates *ly*, the sound of the Spanish *ll*, as in *llano* (lyah'no).

X. The **Double Comma** (,,) is used to denote that a word is to be supplied from a line above in the space immediately beneath it. Names of persons, however, are generally repeated; as, —

Harvey Johnson, Jr., Steubenville, Ohio.  
Jacob J. Johnson, Jr.,       ,,       ,,

Sometimes inverted commas (‘’) are preferred for this purpose.

XI. **Leaders** (. . . .) are dots placed at short intervals, to carry the eye from words at the commencement of a line to matter at its end with which they are connected. It is chiefly in tables of contents and indexes of books that leaders are required. Thus:—

	PAGE
Media of Communication . . . . .	13
Spoken Language . . . . .	17
Written Language . . . . .	20

XII. The **Ca'ret** (^), used only in manuscript, shows where interlined words are to be introduced; as, “No man is exempted from <sup>the</sup> <sub>^</sub>ills of life.” The name of this mark is a Latin word, meaning *it is wanting*.

XIII. There are also certain characters which may with propriety be here enumerated.

In Prices Current, Bookkeeping, etc., we meet with ₧ (per), a (each), and @ (at, to). In almanacs, treatises on astronomy, and the like, the following marks constantly occur:—

☿ Mercury.	♃ Ceres.	● New Moon.
♀ Venus.	♄ Pallas.	☾ First Quarter.
⊕ Earth.	♃ Jupiter.	○ Full Moon.
♂ Mars.	♄ Saturn.	☾ Last Quarter.
♁ Vesta.	♅, ♂ Uranus.	♊ Conjunction.
♁ Juno.	☺, ☉ Sun.	♋ Opposition.

## TECHNICAL TERMS PERTAINING TO BOOKS.

**Names of Books.** — A book is said to be in folio, or (as abbreviated) fol., when the sheets of which it is composed are folded once, each making two leaves or four pages. The size of a folio volume, and indeed of all the others enumerated below, depends on that of the sheet; but, with the same sheet, a book of folio form is twice as large as one in quarto, and four times the size of an octavo, as will be presently seen. Formerly, almost all books were printed in folio; but now, owing to the weight of such volumes, and the difficulty of handling them, no book is published in folio, unless a large page is required for exhibiting illustrations, or for some similar purpose.

A quarto or 4to volume is one whose sheets are folded into four leaves or eight pages. An octavo or 8vo consists of sheets divided into eight leaves or sixteen pages each; and so a duodecimo or 12mo, a 16mo, 18mo, 24mo, 32mo, 48mo, and 64mo, denote volumes composed respectively of sheets folded into twelve, sixteen, eighteen, twenty-four, thirty-two, forty-eight, and sixty-four leaves.

**Kinds of Types.** — There are different sizes of type, of which the following are most used: —

POINT SYSTEM.	OLD STANDARD.	
14	<i>English,</i>	abcdefghijklmnopqrstuvwxyz.
12	<i>Pica,</i>	abcdefghijklmnopqrstuvwxyz.
11	<i>Small Pica,</i>	abcdefghijklmnopqrstuvwxyz.
10	<i>Long Primer,</i>	abcdefghijklmnopqrstuvwxyz.
9	<i>Bourgeois,</i>	abcdefghijklmnopqrstuvwxyz.
8	<i>Brevier,</i>	abcdefghijklmnopqrstuvwxyz.
7	<i>Minion,</i>	abcdefghijklmnopqrstuvwxyz.
6	<i>Nonpareil,</i>	abcdefghijklmnopqrstuvwxyz.
5½	<i>Agate,</i>	abcdefghijklmnopqrstuvwxyz.
5	<i>Pearl,</i>	abcdefghijklmnopqrstuvwxyz.
4½	<i>Diamond,</i>	abcdefghijklmnopqrstuvwxyz.

Putting matter in type is technically called *composing* or *setting up*. The amount of matter composed is estimated in *ems*, or squares of the type used. The em is thus the unit of measurement, and is employed in determining the amount of type in a column, page, or book, which is said to contain so many thousand ems.

By leads are meant thin plates of type metal with which the lines are sometimes separated. When these plates are employed, the matter is said to be *leaded*; when not, *solid*.

**Italics**, so called from their having been first used by Italian printers, are letters inclined to the right, *like those in which this clause is printed*; and are indicated in manuscript by a line drawn under the words to be italicized. They are used for emphatic, important, and contrasted terms; for words and sentences introduced to illustrate rules; sometimes for names of newspapers, magazines, vessels, etc.; and for words and quotations from foreign languages, that are not naturalized.

As no more definite rule for their use can be given, the composer must exercise his judgment in deciding when they may with propriety be employed. It is necessary only to caution him against using them too freely. Like everything else, when made familiar, they lose their effect, and, besides offending the eye, tend rather to perplex the reader than to aid him in determining what is really emphatic.

**Running Titles, or Headlines**, consist of a word or words placed at the top of a page to show the subject of which it treats. They are usually printed in capitals or small capitals. Such headings, when placed over chapters and paragraphs, are known as CAPTIONS and SUBHEADS; and as SIDE HEADS when commencing the first line of the paragraph to which they refer.

The first page of a book contains the title, and is therefore styled the TITLE-PAGE. A plate facing it is known as the FRON'TISPIECE. A small ornamental engraving sometimes found on the title-page, and often at the commencement of chapters, is called a VIGNETTE. This term means *a little vine*; and the engraving in question was so designated from the fact that originally a vine, or a wreath of vine leaves, was the favorite form of such ornaments.



## EXPLANATION OF MARKS ON SPECIMEN PROOF SHEET.

If it is desired to change any letters to capitals, small capitals, or Italics, the desired change is indicated by putting under the letters to be changed three lines for capitals, two for small capitals, or one for Italics, and writing in the margin opposite *Caps.*, *Sm. Caps.*, or *Ital.*

Capitals or small capitals are ordered changed to common letters by drawing a line under them, and writing in the margin *l. c.*, an abbreviation of "lower case," the printer's name for the box in which the ordinary letters are kept.

To change from Italic to Roman, or from Roman to Italic, draw a line under the words to be changed, and write in the margin, either *Ital.* or *Rom.*, as the case may be.

To correct a wrong letter, word, or mark of punctuation, draw a line through it, and write opposite, in the margin, what is to be substituted. In the case of a single letter, the erasure is made by a vertical line; but in the case of two or more letters, or complete words, a horizontal line is drawn.

Any omission (word, letter, or punctuation point) is written in the margin. A caret shows where to introduce what is thus marked in. When there is so much omitted that there is not room for it in the margin, it is written at the top or bottom of the page, and a line is used to show where it is to be introduced; or the error may be indicated by writing in the margin, *Out: see copy.*

A period, when marked in, should be inclosed in a circle. Apostrophes, quotation points, reference marks, superiors, and inferiors, should likewise be partly inclosed in a character like a V.

The hyphen, when marked in, should appear in the form of two short horizontal lines, and should be followed by a line nearly vertical. A dash should be placed between two such verticals.

Attention is drawn to an inverted letter by underscoring it, and writing opposite to it the character used in second line of proof sheet.

When it is necessary to expunge a letter or word, draw a line through it, and place in the margin a character resembling a *d* of current hand, which stands for the Latin word *dele* (erase).

When a letter or word should be transposed, a line is drawn around it, and carried to the place where it should stand, and the letters *tr.* are placed opposite. Or the transposition may be indicated by figures showing the desired order.

A character of an improper size or shape is noted by drawing a short line under it, and writing in the margin *w. f.*, signifying wrong font. If letters that should join stand apart, draw a curved line beneath and another above the space that separates them, and repeat both curves in the margin. If space is wanting between two words, insert a caret where the space should be, and in the margin opposite make a character like a music sharp. A small line should be drawn under letters that are imperfect or dirty, and a cross like an X should be put in the margin.

When black marks appear between words (showing that the "spaces," or blank pieces of type are too high), attention is drawn to them by a mark like a double dagger in the margin.

To order the crooked letter of a word straightened, two parallel horizontal lines should be put in the margin, and such letters as are out of place should be underscored; or, if this irregularity extends through several lines, draw inclined lines in the text, as in latter part of proof sheet. When the ends of lines are uneven, a vertical line should be drawn beside them, and the word *line* be placed in the margin.

The omission of a lead is indicated by writing *Lead* opposite the place of omission, and drawing a short horizontal line where it is to be inserted. The removal of a lead is indicated by the dele sign, with the word *Lead* in the margin and a short horizontal line in the text to indicate the place.

A new paragraph is indicated by a paragraph mark in text and margin, or the words *New par.* in margin. When it is desired to combine two or more paragraphs into one, write in the margin *No break*, or *Run on*, and draw a connecting line between the paragraphs.

To move a word farther to the right or left, brackets should be put in the text and margin. The right- or left-hand bracket is used, according to the direction in which the word is to be moved.

If it is desired to retain a word which has been marked out, dots are placed beneath it, and the word *set* (*let it stand*) is written in the margin.

A suggestion is made by writing in the margin *Qy.* (an abbreviation for *Query*) with the suggestion.

A line nearly vertical is put after all points in the margin, to separate the different marks, and to call attention to those which are liable to be overlooked.

## SPECIMEN PROOF SHEET

ILLUSTRATING MARKS USED IN CORRECTION OF ERRORS.

WILLIAM FALCONER.

*Sm. Caps.* William Falconer was the son of a barber in  
*a/* Edinburgh, and was born in 1730. He had very few  
*d/* advantages of education, and (went to sea) in early life *th.*  
*l.c.* in the Merchant service. He afterward became mate *I*  
*was/* of a vessel that wrecked in the Levant and was saved, /  
 with only two of his crew: this catastrophe formed *o/ I/*  
*Lead* the subject of his poem entitled "The Shipwreck," on  
*X* which his reputation as a writer chiefly rests. Early  
*inf* in 1769, his "Marine Dictionary" appeared, which *Pom. C*  
*#* — has been highly spoken of by those capable of esti- *-/*  
*Pun on.* mating its merits. *Ly Pom*  
*same/* In this ~~seam~~ year, he embarked on the Aurora but *quot.*  
 the vessel was never heard of after she passed the *2/*  
 [ *I/* Cape: the poet of the Shipwreck is therefore sup- *V*  
 posed to have perished by the same disaster he had  
*Stet* himself so graphically described. ¶ The subject of *a/ ¶*  
 "The Shipwreck," and its authors fate, demand our *V*  
 sympathy and interest. If we pay respect to the */—/*  
*g* ingenious scholar, how much more interest must *g Lead.*  
 we take in the "shipboy on the high and giddy *g/*  
 mast," cherishing the hour which he may casually  
 snatch from danger and fatigue. *!!*

*refined visions of fancy at**Out. see copy.*

## SPECIMEN PROOF SHEET

AS CORRECTED.

---

WILLIAM FALCONER.

WILLIAM FALCONER was the son of a barber in Edinburgh, and was born in 1730. He had very few advantages of education, and in early life went to sea in the merchant service. He afterward became mate of a vessel that was wrecked in the Levant, and was saved with only two of his crew. This catastrophe formed the subject of his poem entitled "The Shipwreck," on which his reputation as a writer chiefly rests. Early in 1769, his "Marine Dictionary" appeared, which has been highly spoken of by those capable of estimating its merits. In this same year, he embarked on the "Aurora;" but the vessel was never heard of after she passed the Cape: the poet of "The Shipwreck" is therefore supposed to have perished by the same disaster he had himself so graphically described.

The subject of "The Shipwreck," and its author's fate, demand our interest and sympathy. — If we pay respect to the ingenious scholar who can produce agreeable verses in leisure and retirement, how much more interest must we take in the "ship boy on the high and giddy mast," cherishing refined visions of fancy at the hour which he may casually snatch from danger and fatigue!





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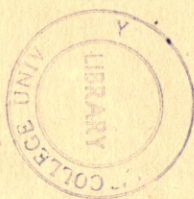
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